

SUNY College of Environmental Science and Forestry

## Digital Commons @ ESF

---

Honors Theses

---

5-2018

### Unlimited

Carly Benson

Follow this and additional works at: <https://digitalcommons.esf.edu/honors>



Part of the [Sports Studies Commons](#), and the [Urban Studies and Planning Commons](#)

---

#### Recommended Citation

Benson, Carly, "Unlimited" (2018). *Honors Theses*. 139.

<https://digitalcommons.esf.edu/honors/139>

This Thesis is brought to you for free and open access by Digital Commons @ ESF. It has been accepted for inclusion in Honors Theses by an authorized administrator of Digital Commons @ ESF. For more information, please contact [digitalcommons@esf.edu](mailto:digitalcommons@esf.edu), [cjkoons@esf.edu](mailto:cjkoons@esf.edu).



**[UNLIMITED]**

# [UNLIMITED]

BY CARLY BENSON



“[Skateboarding] is a challenge to our everyday concepts of the functions of buildings, and to the closed world we create for ourselves out of this **massively unlimited city.**”

*-Tom Hodgkinson, “Rad, Mad and Dangerous to Know?”*

© 2017 Carly Elizabeth Benson

All rights reserved. This book or any portion thereof may not be reproduced or used in any manner whatsoever without the express written permission of the publisher except for the use of brief quotations in a book review.

Unless specified otherwise, all pictures are the photography of Carly E. Benson and may not be reproduced or reused without written permission of the publisher.

Printed in the United States of America



## [abstract]

Throughout history, skateboarding has been classified as an alternative sport associated with nonconformity. From small underground skate scenes in urban neighborhoods to the famous 1975 Zephyr Competition Team (Z-Boys) in Venice, California, these exploitative and explorative artists have been told that their art is unimportant or disapproved through expressions, signs, and physical changes to design. Ironically, people cannot stop watching, to the point that the Z-Boys became powerfully influential around the world. They, like their artist counterparts, challenge politics, plan, practice, choreograph, and dare to move outside of social bounds, challenging materials and physics. They are explorers of time and space on levels that the average pedestrian cannot compare.

The purpose of this study is to illustrate how street skateboarders, through their exploratory performances, can inform designers through exploitation of factors such as the success of flow throughout a space, usefulness or uselessness of certain forms, and the blurred lines of public versus private. Skateboarding is an active, productive analysis- they are both enthusiasts and critics of landscape architecture and the human sociopolitical factors that it associates with.

Barcelona, Spain, the European “Skateboarding Mecca,” with the sun and sea that parallels the lifestyle where skateboarding began and a possesses a relatively skateboard-tolerant social and political view, was the most ideal location to conduct this study. I began my research by exploring the city using maps and word of mouth, and recorded the markings and popularity of street skate-spots throughout the city. It became clear, however, that there was one spot that was the skateboarding epicenter of Barcelona: The Museum of Contemporary Art- Museu d’Art Contemporani de Barcelona- better known by its acronym, MACBA.

At the MACBA, I used a visual notation methods [scoring], to analyze how forms were used through time and space, and then linearly scored the innovative connections of forms created through the lines of street skateboarders. My goal is to present the complexities of the moving skateboarders through visual scores that exploit the productive potential of the MACBA, so that designers can create spaces with the unlimited potential of the forms they choose in mind.

# PROLOGUE: THE HISTORY

# From the Surf to the Streets | Dogtown and the Zephyr Team

Despite the alternative and rebellious culture that is heavily affiliated with skateboarding, its origins were anything but. Skateboarding was created in the late 1950's in California (and Hawaii) as an extension of surfing for the beach crowd. The boards were made of wood and clay or metal wheels, making any small pebble a fortune of



Bruce Logan, *Del Mar Ocean Festival Skateboarding Competition, 1975, Unknown*

destruction (Peralta, Dogtown and Z-Boys). The only maneuvers performed were simple- like standing up straight while riding or imitating the flow of surfing. The more organized groups would skateboard in a similar style to gymnasts and figure skaters (Peralta, Dogtown and Z-Boys), and the fashion was full of clean white shirts and mainstream outfits (Peralta, Dogtown and Z-Boys).

Skateboarding saw a flash of popularity when manufacturers such as Makaha, Kobi, and Jacks formed teams for competitions, but the phase crashed around 1965, leaving it to be compared to toys such as the hula-hoop or the yo-yo (Peralta, Dogtown and Z-Boys). To skateboard, many people would craft them from thrifted roller-skates with clay wheels cut in half, a piece of cut maple wood, and stolen parts from the local Sears. It wasn't until 1972, when Frank Lazeworthy invented urethane wheels with the company Cadillac Wheels that skateboarding became what it is today. One group from Southern California, though, would advertise a new face for skateboarding throughout the world (Peralta, Dogtown and Z-Boys).



Zephyr Skate Team, *Unknown*

In the 1970's, Santa Monica, a coastal city west of downtown Los Angeles, had a heavy financial line drawn between the wealthy north and impoverished south. In south Santa Monica, on the border of Venice beach, lies the town nicknamed "Dogtown," which held three beach communities of South Santa Monica, Venice, and Pacific Ocean Park, "the last great seaside slum" (Peralta,



Above the Pacific Ocean Park Pier, 1960's, *Jeffery Stanton | Process Media*



Pacific Ocean Park, 1975 (Miranda, 2014)

Dogtown and Z-Boys). The Pacific Ocean Park Pier was a result of a modern vision for what would become Venice, California, which was (in plan) to have canals, gondolas, and replicas from its Italian inspiration to create a cultural, artistic, and amusement centered European community. The park was extremely successful in the late 50's and early 60's, gaining a reputation as the "cony island of the west." But, in the late 60's, Pacific Ocean Park (P.O.P), the once popular amusement park crumbled into an urban dystopia. P.O.P. became a rundown "no-man's-land" for pyromaniacs, graffiti artists, junkies, and the surfers of Dogtown (Peralta, Dogtown and Z-Boys). This location was crucial to the transformation of skateboarding from commercialized palm trees and waves to an alternative art.

The famous Zephyr skate team that turned out names such as Stacey Peralta, Tony Alva, and Jay Adams, began as a group of surfers from Dogtown that fought for their spot under P.O.P's abandoned roller coaster tracks and between the broken wooden piers that stuck out like giant nails from the waves, in the local's only spots of Dogtown's beaches. To be one of the Venice Beach surfers was to be an outcast that claimed ownership of the ocean and its coast as the place that they belonged. Anyone that did not belong would be chased away violently with any loose materials such as bricks or crumbled concrete for ignoring the graffiti warning signs on their way in (Peralta, Dogtown and Z-Boys).

When the group became sick of sitting around the Zephyr surf shop after the good waves ended around 10 am, they decided to take to the streets. In a statement that both denied and adapted to the prophecy of the winds controlling the ocean surf, as well as implied deeper meaning to the dry, cement and asphalt southern California, the Zephyr team created the modern face of skateboarding (Peralta, Dogtown and Z-Boys).

Zephyr Surf and Skate shop owner and board builder Skip Engblom, artist and writer Craig Stecyk, and surfer Jeff Ho formed a team and a brand out of their 12 skaters and their



shop. Sick of the clean, white shirt, ballet, sunset painted image of competition skateboarding, they created anti-mainstream boards and maneuvers that reflected their Dogtown identity of gang graffiti art, low-rider car culture, and the hardships of being a part of the Dogtown demographic. The graffiti culture and skateboard art that is well known today is a direct result of the Zephyr team's artist expressing this environment.

They stood up to the commercial image at competitions and decided to show the world ownership of the sport by bringing moves that were so unheard of that they simultaneously couldn't be properly scored and were still bringing home winning titles (Peralta, Dogtown and Z-Boys). They didn't practice on the flat prescribed landscapes that were given during competitions; they searched their landscapes to find hills to slalom, cars to jump onto, unused walls of banked asphalt used to level out sprawling playgrounds at the foot of the deep hillsides, and emulated the revolutionary, low, hand in the wave surf style of Larry Bertlemann and Terry Fitzgerald. The invention of urethane wheels allowed all of Los Angeles to be rediscovered (Peralta, Dogtown and Z-Boys).



Pacific Ocean Park "P.O.P." Graffiti Warnings, *Craig Stecyk*



Jay Adams Downhill Street Skating, *Craig Stecyk*



Skateboard World, 1977, *Skateboarding Hall of Fame*

## | The Donnell Garden & Villa Mairea



The Donnell Garden by Thomas Church, *The Cultural Landscape Foundation*

In the 1970's, during their team's success, California experienced their first major drought that would ban lawn watering, selling water at many restaurants, and- dried up the distinct kidney bean shaped pools of Lost Angeles that would cause the Zephyr team's next skateboarding revolution.

These kidney shaped pools that cover Los Angeles backyards were inspired by the Donnell Garden, a garden that marks a modern turning point in Landscape Architecture. Created in 1948, in a time where gardens were more like formal plant museums, the Donnell's questioned the functionality of this style and asked Thomas Church to design a space that focused on functional art, socialization and relaxation (Avery, 2017). The garden's vast area of cut grass is freckled with islands of plant clusters and rocks that

meet large areas of concrete and a wooden deck. Among this collection of floating shapes lies the kidney shaped pool- the first in California, that inspired countless projects in Landscape Architecture and transformed the American backyard (Avery, 2017). Thomas Church's "garden for the people," or more specifically for the Donnell's, appeared in household magazines across the country and became the motto for Californian outdoor lifestyle (Avery, 2017).

Although there is discrepancy on where Thomas Church got the idea for the kidney shaped pool, it is theorized that he was inspired by Alvar Aalto, a Finnish designer who wanted to create a humanized version of functionalism in a time when it was important to create identity for newly independent Finland, recently departed from its previous Russian identity (Avery, 2017). Aalto, fascinated with the ability to curve wood, went on to patent his methods and became known for the curvy walls and undulating household amenities and furniture. Eventually, he was asked to design Villa Mairea, a Finnish Country Villa (Avery, 2017). Since Finland possesses a heavy sauna culture,



Villa Mairea by Alvar Aalto, *ArchDaily*



## | The Drought & Vertical Skateboarding

he designed a sauna for the villa with a pool to match- a pool that was shaped like a kidney. It was around then that Thomas Church went on a trip to Finland and visited Aalto, who may have caused the inspiration for the Donnell Garden (Avery, 2017).

Meanwhile, in the dried backyards of kidney pool freckled Los Angeles, the Zephyr team stood atop their cars and peered into backyards to find the best pools when the owners weren't home. Even if the pools still had water, they would vacuum them out themselves, acting like urban guerillas against the perceived uselessness of the California pools. If they were caught, they would plan out better lookout positions for next time. If they couldn't clean the pool, they would bring better tools, such as buckets, brooms, and vacuums (Peralta, Dogtown and Z-Boys). The Zephyr team was tenacious and adaptive, a trait that all skateboarders possess. By skateboarding the pools, they created an ownership of the LA neighborhoods through their mental maps of the best spots and their low-profile exclusivity (Peralta, Dogtown and Z-Boys). Like the cove of Pacific Ocean Park, the backyards of suburbia became their new place to reinvent meaning of abandoned or unused landscapes.

After many sessions of riding up the side of the pool to make it over the uppermost lights, Tony Alva eventually went over the pool's edge and turned around to go back down into the pool, becoming the pioneer of vertical skateboarding and aerial maneuvers, two keystones in today's modern skateboarding culture (Peralta, Dogtown and Z-Boys). The X-Games, half pipe and all, would not have happened without the backyard pool sessions of the Zephyr team and their photographer to capture the moments that would spread through magazines across the world.

The team's photographer, Craig Stecyk, would film and photograph these bowl sessions and write about them with a style that was as punk and powerful, plastered all over the reviving Skateboarding Magazine, which would eventually make skateboarding and skateboard photography/film an inspiration for teens and young adults around the world. What was once a passion and past time for the bored slum surfers of Southern California, became a global epidemic for the anti-mainstream youth that longed for the productive pleasures and effortlessly cool.

If art is to create a statement questioning the current standings of society, then the Zephyr team's skateboarding was both an art and active research that assigned new meaning to forms and questioned their environment-physically. What makes skateboarding an art that differs from those like painting and journalism is that it takes its message to the streets physically and in motion. It surveys anyone who happens to be there, making society's conformists uncomfortable in their box where a bench is just a bench, since the skateboarders, physically, just told them otherwise. Throughout history, skateboarding has been undeniably tied to modern architecture, as they offer functional and unadorned canvases.



Jay Adams skating a backyard pool, *William Sharp*

## | Politics & the Skateboarders' Intuition

All across the country, skateboarding was leaving its mark on urban landscapes. The guerilla-style explorers sought out the details of their city-scape as something to be questioned and conquered, owning a little more of their landscape with each mastered trick. Whether it be the kidney shaped pool or Pacific Ocean Park, skateboarders always attract to modern style architecture. One of the most well known examples is Edmund Bacon's JFK Plaza, known as LOVE Park, in Philadelphia.

Le Corbusier opened a door to multiple dimensions for landscape architects, such as Edmund Bacon, and skateboarders alike. When a bench became a granite slab, the slab became a simple form that could serve a multitude of purposes beyond a standard bench. Perhaps the most appreciative of this, are the skateboarders, who are able to imagine the city as a series of forms making up a city wide playground.

In the 90's, however, LOVE Park's granite slabs and raised planter beds became so popular that even Californians were moving to the east coast to skate. Even though skating in the park was popular, it was never legal. Boards were confiscated, skateboarders were tackled, and police watched them like criminals (ppi, 2013). The popularity of LOVE Park was actually a benefit to the city's economic standing since it was becoming a

tourist destination and even a new home for many skaters, but the law did not see it this way.

The neighborhood would eventually gentrify, and the 2002 Philadelphia Mayor John Street decided to physically ban skateboarding by removing the granite benches and replacing them with more ornamental wooden benches, installing spikes and nubs along edges, as well as planting grass among the concrete ground to prevent the easy flow of lines for skateboarders (ppi, 2013).

This decision saw major backlash from skateboarders, enough that the DC skate company offered the city money to keep the park how it was and to fix any damage caused by the skateboarders. Rallies were held against the motion, and the park's now elderly designer Edmund Bacon was the spotlight. He was so against the destruction of his park that he staged his own protest by riding a skateboard and saying, "And now, I Edmund Bacon, in total defiance of Mayor Street and the Council of the city of Philadelphia hereby exercise my rights as a citizen [...] and hereby



Prying up granite tiles to create jumps, LOVE Park, *Mike Blabac*



deliberately skate in my beloved LOVE Park!” After his assisted push off, he completed his speech with “Thank you, thank you, my whole damn life has been worth it for this very moment” (ppi, 2013).

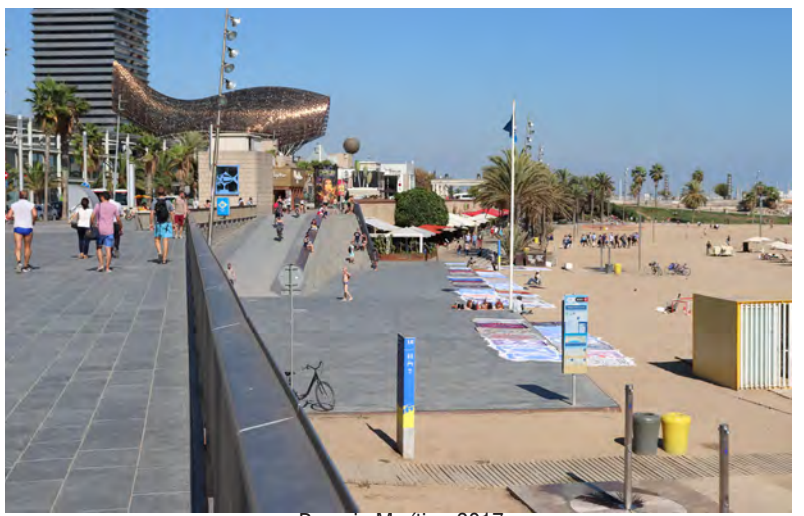
If the skateboarders and the designer of the space had the same view, it’s obvious that the skaters are onto something. They recognize spaces with successful flow that allow for occupants to use their imagination and make the city their own. It is no surprise than in the effort to eliminate skateboarders, spaces become uncomfortable with confusing pedestrian patterns and restrictive spaces. A person searching for something in their purse can no longer put their coffee down on the railing if its spiked. A pedestrian rushing to work can’t cut through a space in their work shoes if muddy grass patches suddenly sever the once flowing concrete path. This attitude towards skateboarders not only restricts cohesive design. It can negatively impact the city’s income, such as it did for Philadelphia, stop active analysis of the success of city spaces, and restricts multitudes of possible relationships between a city and its people.

So, what would a city be like if it did not expend all of this energy trying to stop an activity that is only intuitive to its city’s surfaces? It would look something like Barcelona, Spain, known as the “Mediterranean Mecca of Skateboarding.”



Post reconstruction, LOVE Park, Tony Bracali

# Post Olympic Barcelona | New Urban Spaces



Passeig Marítim, 2017



El Fòrum, 2017

for cyclists, pedestrians, and skateboarders to travel in harmony. Further down, though, along Llevant Beach, these wide areas are slimmed down into dirt paths neighboring narrow pedestrian areas that are hardly skate-able, and, hardly multifunctional. This makes sense, since skateboarders admire the multifunctional characteristic of modernism, which is not reflected in the materials or layout of the Llevant Beach section. Where a skateboarder can go, the community can assign their own desired functions of a space.

Barcelona’s landscape was heavily transformed for the 1992 Olympic Games. The beaches that were previously disregarded or covered with train tracks were completely redone in anticipation of the event. Sand was imported from Egypt to create two miles of usable beach front, and the Passeig Marítim, a 3-mile beach front pedestrian and cyclist pathway, was built, and El Fòrum was implemented. More importantly, the Olympics gave Barcelona a new face that attracted tourists from all over the world. The city and Catalan culture that was devastated under Franco’s dictatorship just 17 years prior, was given the Olympic Games, an event that would revamp the city and its global image.

The new infrastructure that covered the city was smooth surfaced and skate-able, such as the promenade along the beach, the MACBA, and El Fòrum.

El Fòrum is particularly interesting as it has no consistent purpose since the Olympics and acts as an eclectic park, occasionally used for concerts or other large events. These spaces leave the question of ownership and purpose- two questions that skateboarders never fail to ask. The big brick waves holding up dune plant life and the empty pavement with double metal rails that seem almost too grand for such unpopulated space are reborn under the skateboard’s wheels.

The seaside pathway of Passeig Marítim that boasts several material changes and layouts as it traverses the beaches are challenged by skateboarders as they analyze the function and flow of these sections. For example, the open layout yet organized granite paved sections along Barceloneta’s coast allows

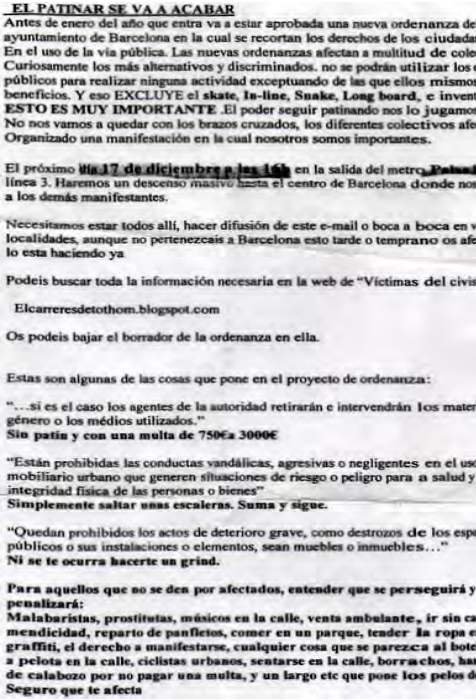


# Skateboarding in Barcelona | Culture and Politics

But, the MACBA and its other Olympic urban renewal projects aren’t the only places people are skateboarding. The city at large is said to be the “skateboarding mecca” of Europe. Just with a simple google search for skateboarding spots in Barcelona, comprehensive maps of 90 plus hidden street elements such as staircases, ledges, and benches that pedestrians would hardly notice have been identified in full detailed descriptions (<https://barcelonaskatespots.wordpress.com/skate-map/>).

The large internet presence of Barcelona’s skate-ability has led to its own category of skate-tourism. There are even hostels that specialize in housing skateboarders, such as the Sant Jordi Hostel at Sagrada Familia, which contains an indoor half-pipe and maps distinctly made for skateboarders to locate the city’s best spots.

This popularity cultivated for a reason, though. Equip with the sunshine, warm weather, the Mediterranean Sea, never-ending hard scapes, and a relaxed culture, skateboarders needn’t worry about its citizens or the police intervening with their activities. However, skateboarding was legal in public spaces until 2006, and although the law has changed, I never witnessed any authority or citizen intervene with the skateboarders. Guards and police, both Spanish and Catalan, since my trip overlapped with Spanish police being stationed in Barcelona in response to the Catalan Referendum of 2017, watched the skateboarders the same as any tourist or lunch-eating citizen did. Pictured below is a flyer describing the laws that were meant to deter skateboarding that was found by a skateboarder visiting Barcelona in December of 2005. This is the only documented law against street skateboarding, and is not enforced.



On the next day, **December 17**, the exit of the **Plaça Reial** subway line 3, we will make a mass descent to the center of Barcelona where we join the other protesters. We all need to be there. Spread this by e-mail or word of mouth in your locations, even if you do not belong to Barcelona, will affect you sooner or later if you are not already.

You can find all the necessary information on the website of “Victims of Civics” [Elcarreretsdetothom.blogspot.com](http://Elcarreretsdetothom.blogspot.com)

Here are some of the things he puts in the ordinance project:  
“... if this is the case, the agents of the authority remove and intervene the materials, the genre, or the means used.”  
**No skateboarding or be fined 750 - 3000 Euros**

“The aggressive vandalism or negligent conducts in the use of urban furniture that generate situations of risk or danger to health and the physical integrity of people or property are prohibited.”  
**Just jump some stairs. Adds and follows.**

“...that acts of serious deterioration, such as destruction of public spaces or their installations or elements, be forbidden, be they furniture or property ...”  
**Do not even think about making yourself a grind.**

For those who do not consider themselves affected, understand that they will persecute and penalize: Jugglers, prostitutes, street musicians, street vendors, shirtless, begging, pamphlet distributors, eating in a park, hanging clothes on the balcony, graffiti, the right to demonstrate, anything that matches the bottle, play ball in the street, urban cyclists, sit in the street, drunk, up to 72 hours of prison for not paying a fine, and a long etc that makes hair stand on end. It sure affects you. ”

# TABLE OF CONTENTS

**[UNLIMITED]**

**4** Abstract

**5-14** Prologue: The History

**15** Table of Contents

16-37 **PART 1: CITY WIDE**

**18-19** It’s all in the Running | Urban Legends

**20-37** City-Wide Survey of BCN Skate Spots

38-131 **PART 2: MACBA**

**40-42** MACBA Introduction and Inventory Key

**42-45** MACBA’s Neighborhood | A History

**44-53** MACBA’s Economic Impact

**54-53** MACBA’s Social Scene

**53-73** Time and Space | Rhythmanalysis

**74-85** Inventory of MACBA’s Forms

**86-97** Scoring MACBA’s Individual Forms

**98-131** Scoring Individual Lines

132-136 **PART 3: EPILOGUE**

**132-133** Conclusions and Credits

**134-135** References

**136** [UNLIMITED] Vertical View





PART 1:  
**CITY-WIDE**



### IT'S ALL IN THE RUNNING

This is a new concept of Survivor. Here, the trees are a spaced out mosaic of London Plane and Palm, with acres of concrete and stone between their trunks. Roots raise to bike racks, stars drop to lamp posts, and boulders reduce to cornered granite slabs. These urban warriors thrive on what's out there. They do not ask for a jump- they make one of loose pavers and sewer covers. They do not traverse blindly, they make note of their surroundings and remember the details of each railing they pass. They do not give up when a line doesn't work, they alter, adapt, and repeat. They study, they plan, and they know the value and rhythm of their urban landscape.

"They" are street skateboarders. A group of perpetually resourceful explorers that are in-tune with their urban surroundings. They are able to view the city as one swath of connected forms, creating lines of transportations that connect sidewalks to benches, benches to railings, and railings to walls. Everything is game, it's all in the running.

### URBAN LEGENDS

Using a combination of street skate-spot maps made by skateboarders themselves, my conversations with skateboarders, my own encounters of skateboarders using spaces, and the marks left behind by their wax and boards, I set out to find the often discrete street skate spots of Barcelona.

The following photographs are a small collection of the spaces and forms that Barcelona's skateboarders notice and use. Many are what pedestrians might consider ordinary, that is if they even notice them at all, such as a garbage can and bench among many that are nearly identical, or a cement ledge that runs along a staircase. There are countless un-pictured examples, but these photographs are an introduction to the variety of forms in which they seek to understand their productive potential. Each are captioned with my reasoning for including that particular example over the endless options they provide, and the sociopolitical discourse they create. Although these places are not my main study site, they were crucial in determining why the MACBA would be my focus and facilitated a better understanding of street skateboarding and the city.







**“SANT ROC GARBAGE GAP”** *[spot found using “fblishen, Barcelona Skate Spots”]*

This modern style bench with a garbage can at the end is surrounded by many that are **nearly identical**. At first, it was hard to discern which one that the skateboarders use. The linear park is set up with an offset pattern of long benches, this particular bench being in the offset section with the longest obstacle free zone on either end while still having a garbage can to jump over. Other rows had either shorter distances between benches, a tree in the way, or no garbage can.



**“BESOS BUMPS”** *[spot found using “fblishen, Barcelona Skate Spots”]*

The undulating concrete skate park is one of the oldest in Barcelona. However, the reason I included this spot, and its large internet presence and notability on the map, isn’t usually about the waves- its about the railing in the back of the picture. An attempt to keep skateboarders safe turned into an obstacle, a prevalent theme in skateboarding. They often take spaces and forms with a defined meaning and invert its purpose, **exploiting the potential of an object in comparison to its intended use**.





**“BRICK BANKS | GRAN VIA DE LES CORTS CATALANES”** [spot found using “fblishen, Barcelona Skate Spots”]

Walking along the Gran Via there are several triangle shaped parks with red, banked sides. Some are around playgrounds, some for parking, and most with a clay/sand ground material. Skateboarders, however, have managed to **notice these differences**. Pictured above is the triangle park that lacks a specific function compared to its neighboring sections, and is given a meaning by the skateboarders. Another common theme among street skateboarders, in addition to their tendency to invert meaning given by society, is to **insert meaning** where society has failed to do so. This is an active criticism of the productiveness of space.



**“DE PRIM HANDRAIL”** [spot found using “fblishen, Barcelona Skate Spots”]

This metal handrail, measuring 1 foot off the ground with a diameter of 5” is not a handrail at all. Obviously not at a convenient hand height or at a height that would stop a person from being able to fall over the edge, this rail serves no significant purpose and was most likely only installed to meet the minimum requirements of a safety code. The skateboarders of Barcelona are consequently attracted to this form, and once again physically **critique the design of urban forms and spaces**.



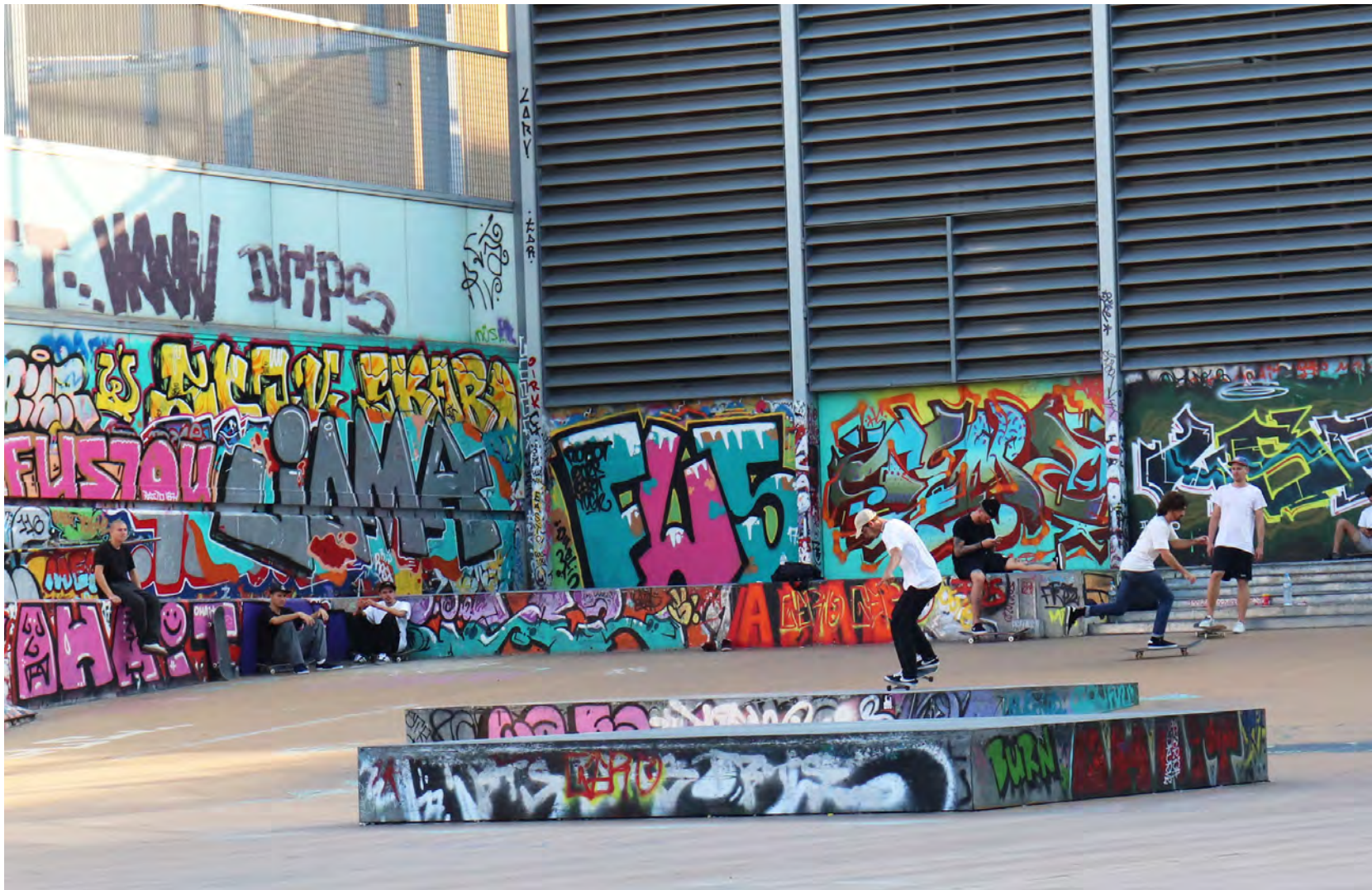


**“SAGRADA HUBBA LEDGE”** *[spot found using “fblishen, Barcelona Skate Spots”]*

This ledge typed, coined a “hubba ledge” in skateboarding vernacular for its association with drug use due to its cement wall barrier, is intended as a place to hold on to while pedestrians use the stairs. The **skateboarding community inverts this** use by putting the bottom of their board and feet where hands would normally be. This spot is relatively hidden from the streets in a pathway connecting a street to a plaza space. Graffiti can be seen on the steps and walls as well, a consequence of the slightly **too private** feeling while being in this space. Some of the graffiti comments on the political situation of the city’s recent referendum, reading “votarem,” demanding for the right to vote independence from Spain. The image to the right depicts the markings left behind by the skateboarders, an abstracted version of the commentary style of graffiti. Although without words, it illustrates how easily this space can be used for skateboarding and its secluded nature.

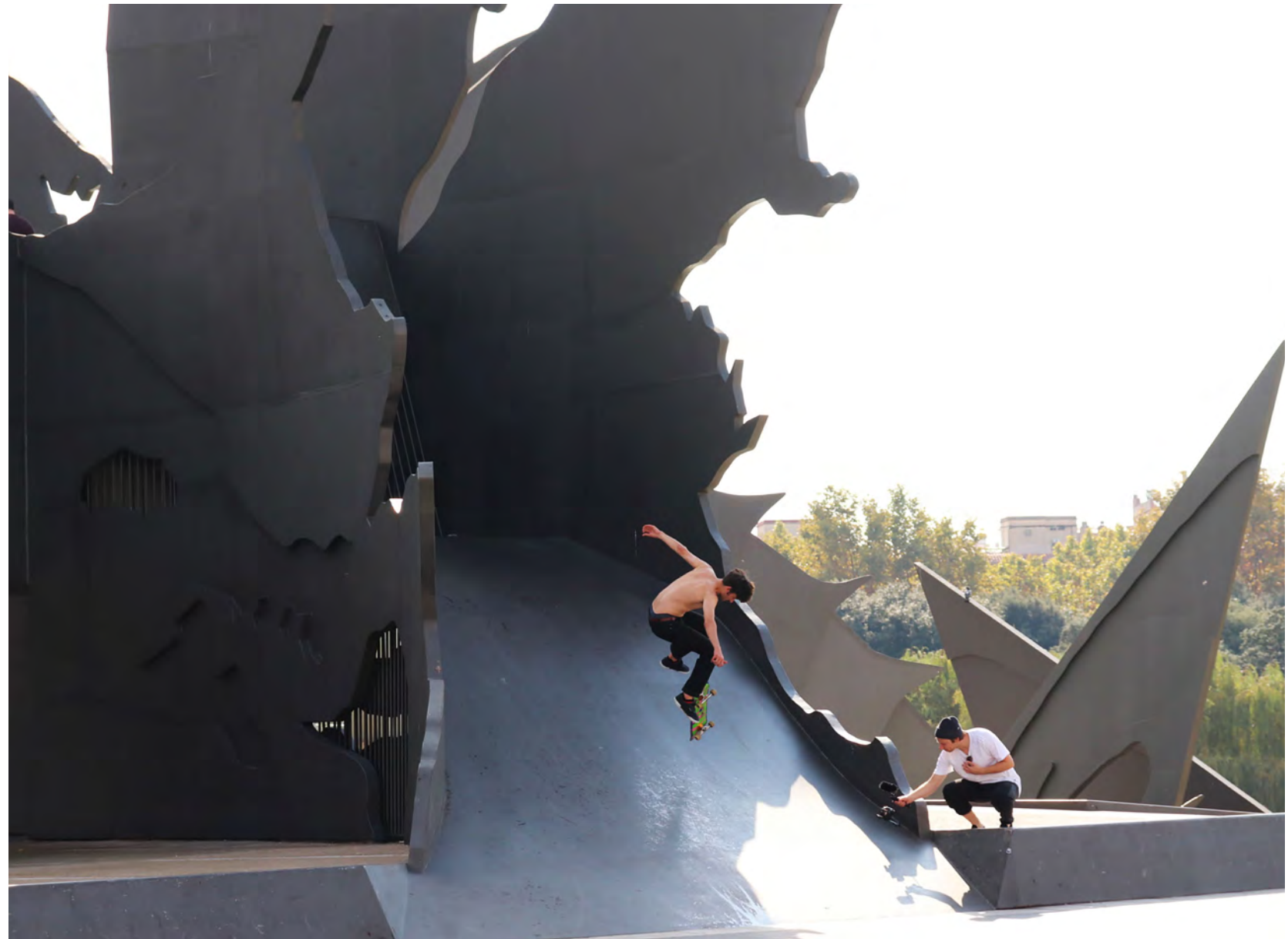






“El Parc de les Tres Xemeneies | New Paral-el” *[spot found using word of mouth]*

Before Parc de les Tres Xemeneies was built, a famous street skate spot called “Paral-lel” existed just in front of the park. This spot consisted of square granite slabs, known as “manual pads” in skateboarding vernacular, just like the ones pictured above. The spot became so heavily infiltrated with skateboarders that these slabs were reduced to thin and uncomfortable “linear” benches, and the pictured skate park was built behind it as a replacement. This space discusses the **sociopolitical challenges** skateboarders face, and the lack of understanding what the user group actually wanted. To many skateboarders, this spot is considered ruined since it eliminate the entire heart of street skateboarding when it was deliberately moved in back of the street. The mission of street skateboarders is not to be sectioned off by society, but to **question the productivity of shared forms and spaces**.



“SANTS STATION METAL DRAGON SLIDE” *[spot found while searching for other spots]*

The hollow metal dragon sculpture echoes with children laughing and running around inside of its multiple levels slides. The noise in the background, though, is the hum and rumble of skateboards gliding down its surface. The skateboarders here create **auditory etchings** of the dragon sculpture and **challenge society’s perception of play**. If the sculpture was meant for recreation and fun, aren’t they doing just that?





### “BRICK WAVE | PARC DEL FÒRUM”

This park, made for the 1992 Olympics, is nearly always desolate aside from a few pedestrians and skateboarders. Located at the northern most end of the city’s beach front, it is too far from the buzz of city center to attract many people. This contrasts heavily with massiveness of the space that harbors an eclectic combination of unrelated forms, one of them being the sand dune emulating brick waves. Here, skateboarders test the **productive potential of vertical spaces**.



### “DO IT FOR PLEASURE | BEACH-FRONT LIFESTYLE”

One of the reasons Barcelona manages such street skateboarding success is the relaxed Mediterranean culture. In a society that spends much of its time outdoors (eating, socializing, recreating) and **values easy going relaxation**, it makes sense that the skate-board culture would thrive. Skateboarding is a form of recreating/pleasure as much as it is an art form or a sport.





“DO IT FOR PLEASURE | BEACH-FRONT LIFESTYLE” [Continued]



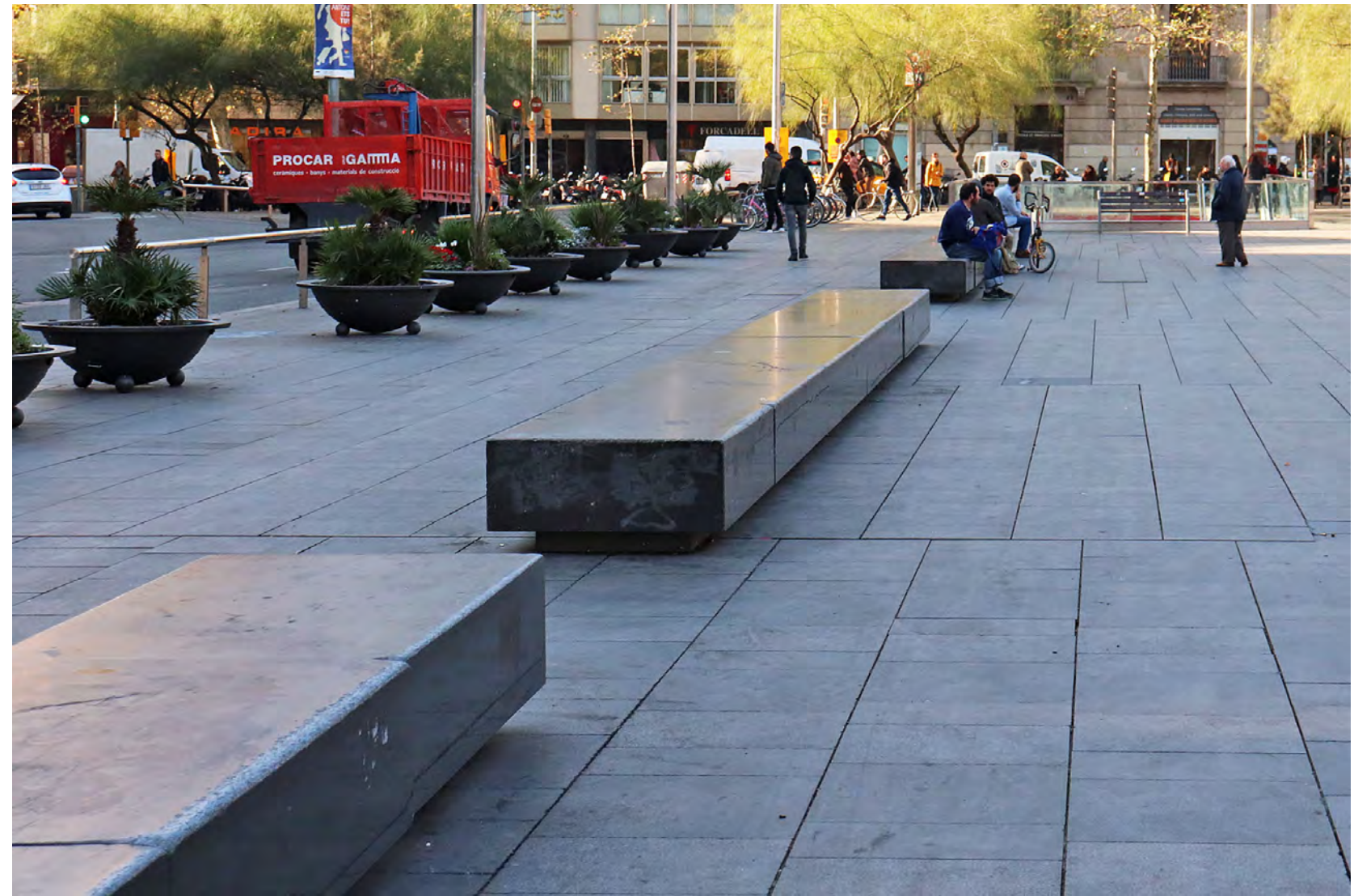
“DO IT FOR PLEASURE | BEACH-FRONT LIFESTYLE” [Continued]





**“REFLECTION POOL | BOWL”** *[spot found by word of mouth]*

This reflection pool is tucked away under the overhang at the Museu de Ciències Naturals de Barcelona (Barcelona’s Natural History Museum), and is perhaps one of the most unique examples in this collection. When dry after several sunny days, the skateboarders utilize this form as a shallow **bowl**, a variation on pool skating. But, when it rains, the skateboarders dry up, the skateboarders adapt by using the outer-ring as something to slide, grind, or jump onto while avoiding the **obstacle** of the water. This illustrates the **adaptability** of skateboarders and their mission to uncover a form’s productive potential.



**“UNIVERSITAT”**

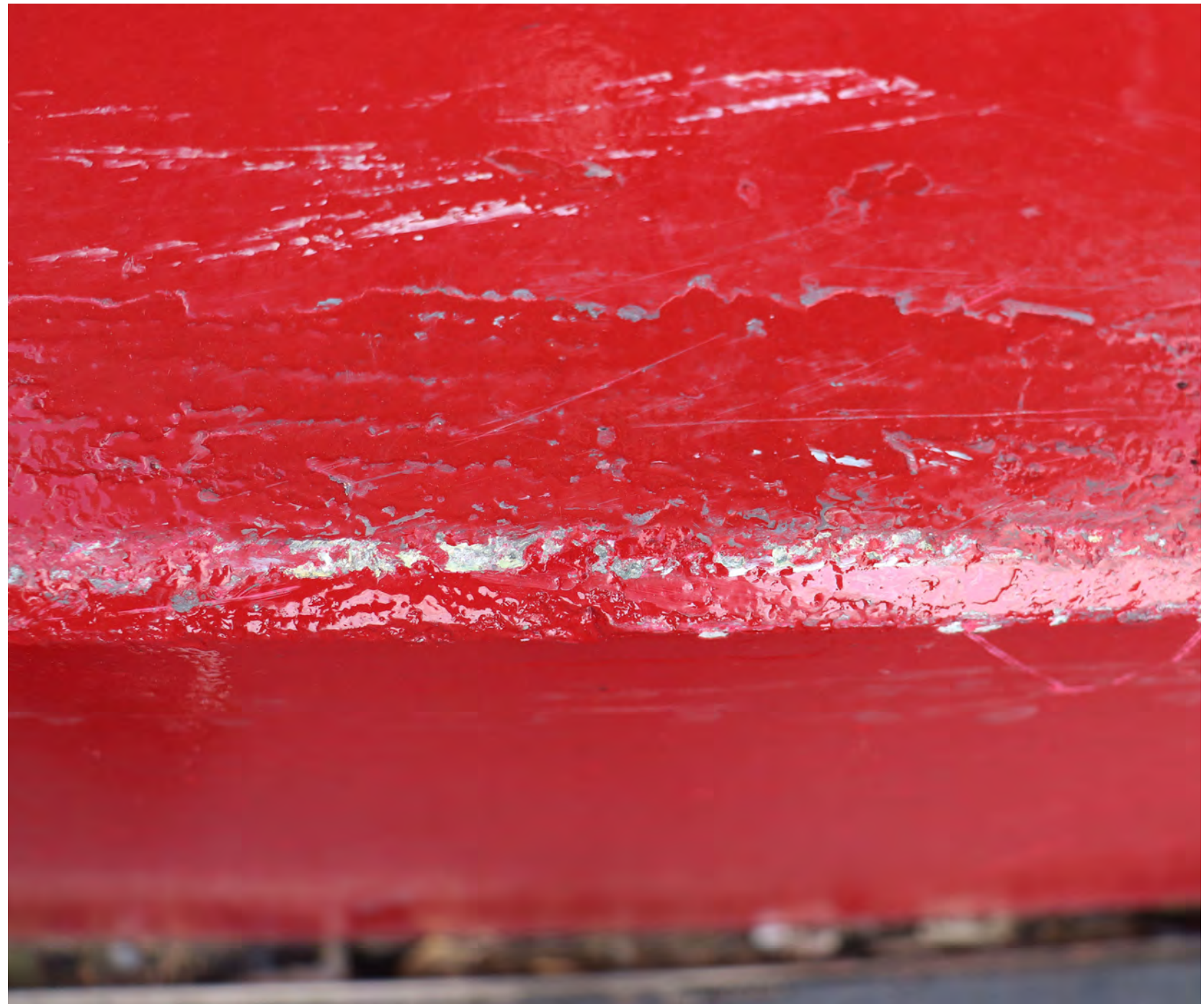
This spot is one of the more famous of this collection, housing modern-style granite benches. Skateboarders are modern architecture’s most underrated admirers with their unfailing ability to mark every granite paved, function based space. The linear benches are 16’ long, 8’ gap, 32’ long, 12’ gap, and 40’ long, respectively from foreground to background. This pattern highlights the concept of **rhythm within a space**, another factor that attracts skateboarders.





**“TORRE GLÒRIES [FORMERLY: TORRE AGBAR]”**

At the foot of one of Barcelona’s most iconic buildings is a small paved park with irregularly spaced cubes circumventing the site. When skateboarding here, **politics of space** are heavily challenged. Although the park is public, its proximity to the city’s largest technologic symbol challenges how true the meaning of “public” is for this space. Although it is rare to find skateboarders here since this is one of the places they actually are asked to leave, there are plenty of markings as seen pictured on the right.







### “PASSEIG DE LLUÍS COMPANYS”

The promenade leading to the Arc de Triomf is a heavily frequented, multifunctional space. In my time in Barcelona, it housed large political movements, vendors, performing artist, festivals, break dancers, and more. It’s hard scape mixed with raised planters enables recreation and relaxation. Here, roller bladers use this space as a giant outdoor rink. Is especially appreciated for its **banks** and consistently **smooth ground**, according to a conversation I had with a skateboarder here.



### “PASSEIG DE LLUÍS COMPANYS” [Continued]

This particular raised planting bed, **out of the 26 on site**, is nearly always occupied by skateboarders. If on the end furthest from the Arc de Triomf, facing the Arc, it is the first on the right hand side. I infer that the reason this particular planter is chosen is because they can have a longer run-up to the planter by traveling towards the end nearing the Ciutadella, while ALSO traveling against the traffic of the adjacent bike lane. On the other corner spaces, it would either compromise run up length, travel with traffic which they cannot see, or be crowded by tourists at the arc.





PART 2:  
**MACBA**



## THE KING OF ALL SPOTS

MACBA's skateboarders are perhaps the real modern art attraction of the museum. Just sitting on the plaza's seat wall, you can hear ten different languages and observe at least 20 skateboarders and the immense crowds of locals and resting skaters watching them at any given time. It's free to watch, free to skate, and a dynamic show that entangles a series of political, economic, and social questions at any given moment.

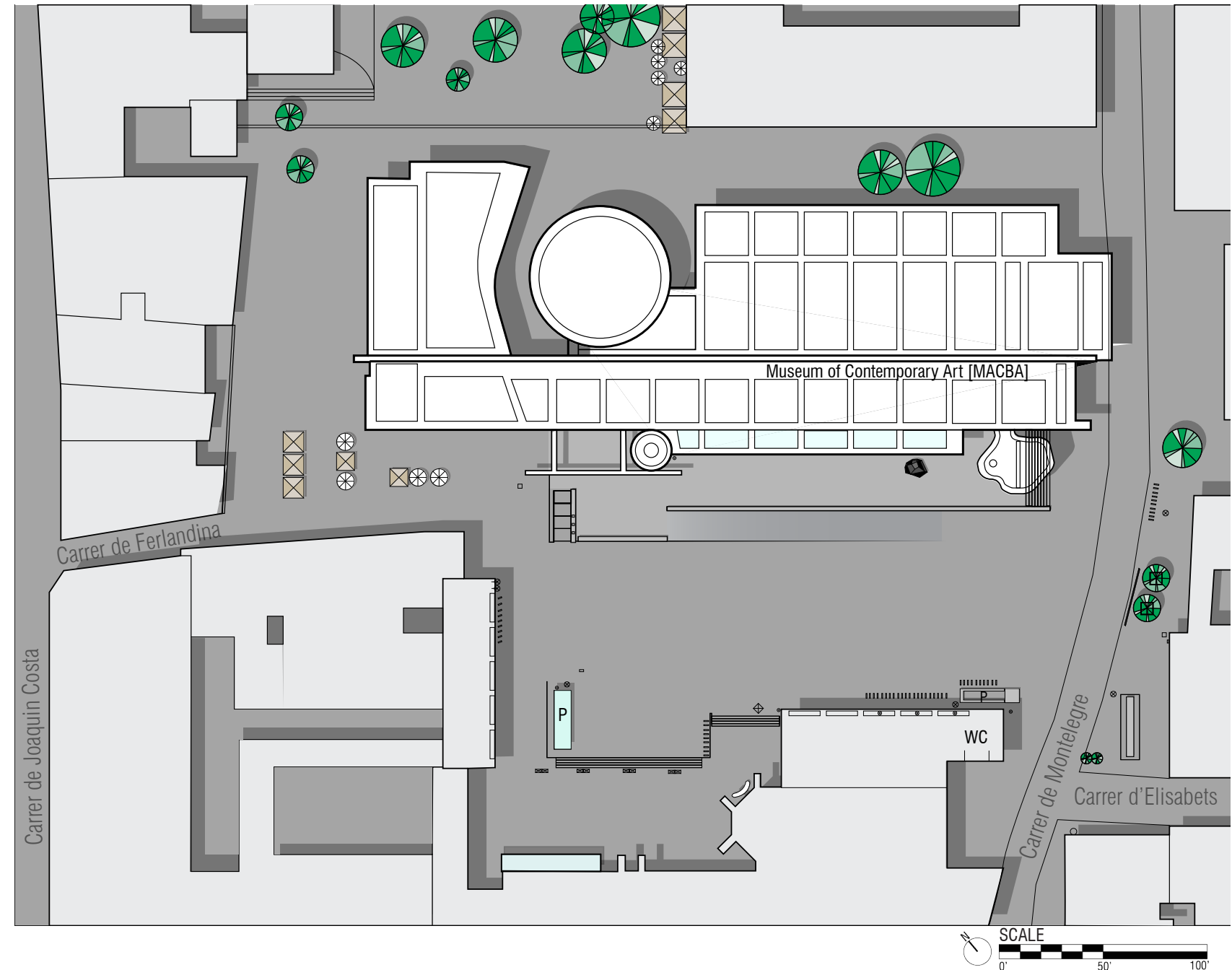
The granite forms seem to become one under the same granite material instead of the harsh separation of functions in many other spaces. Skateboarders interpret the city as a connective flow of forms such as benches, curbs, and stairs as a part of one line, [a connection of forms in a planned skateboarding route] or one canvas. Richard Meier's MACBA, with seat walls that melt into pavers, ramps and stairs in one cohesive flow, is just that- a space of flow.

Skateboarders are often found in places that either lack a purpose, such as the empty swimming pools of California and the fenced off, paved embankments holding up slopes around playgrounds, or places that have an obvious function in society, such as city buildings, schools, and museums. Both question the meaning of city landscapes, productively using what was unproductive, or giving new use to what society has

already deemed a purpose. The MACBA allows for both, as it has a predetermined purpose as a Museum and a modern style plaza with unadorned forms that can be used for a plethora of functions, making it a hub for skateboarders.

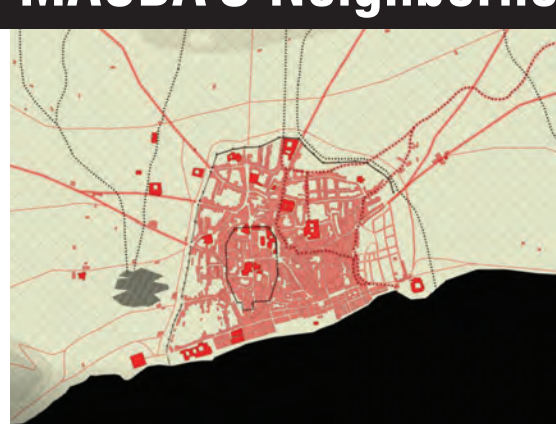
It's location in El Raval is also significant, since it stands a giant and white surrounded by the dark streets of the medieval city. It is not surprising that the Raval's community claims the exterior of this establishment and encourages the skateboarders to claim the space for an alternative crowd. Hardly ever bothered by the museum's workers, the MACBA's plaza is almost always covered with workers on lunch, friends socializing over drinks and a smoke, the homeless, international visitors, and mostly, skateboarders.

Although the city boasts many opportunities for skateboarders, MACBA is different. MACBA is THE spot, with at least 30 skateboarders on site from noon to midnight, with a much larger crowd of onlookers in addition. It's a stage, its a show, it's a hang-out, it's a party spot, its a global hub, its a lifestyle- it's the MACBA.

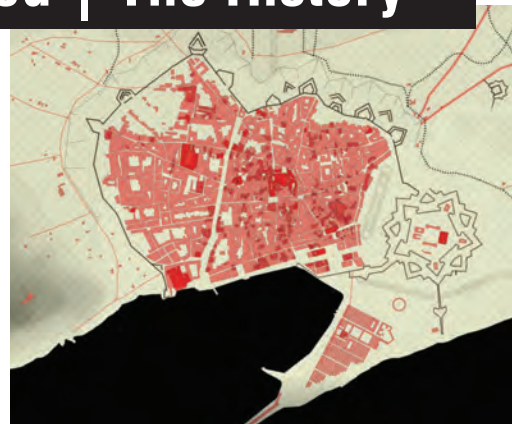




# MACBA'S Neighborhood | The History



1300 Barcelona, Museu d'Història de Barcelona - MUHBA



1840 Barcelona, El Raval Included in Defensive Wall, MUHBA



1992, Olympic Barcelona, MUHBA

## HOW EL RAVAL EARNED ITS CHARACTER

Barcelona's El Raval Barrio, located adjacent to El Gòtic Barrio in the medieval quarter of Ciutat Vella, was added to the city in the mid 14th century as a place for crop fields that would support the city in case of a siege (El Raval, Barcelona's..., 2017). However, the city's original fortified perimeter of defensive walls, completed in 1358, did not include El Raval. When its residents were asked to help construct Las Ramblas, they asked to be included in the city's walls in return. This began the second construction period of the defensive walls, which was approved by the government in 1368 and fully enclosed by 1389 (MUHBA). But until the 1800's, El Raval was primarily un-built except for small markets and gardens that resulted from the area's original function (El Raval, 2017).

However, the Industrial Revolution assigned the area a new purpose with distinct infrastructure that would shape El Raval's image into something Barcelona's government still works to re frame. By the mid 1800's, El Raval was filling up with several story tenement blocks that were regarded as "high rise slums" and coal powered textile mills that were seen as too dangerous

and dirty for the wealthier neighboring Gòtic Barrio (El Raval, 2017). Since the tenement buildings had minimal utilities, as much as 10 apartments could be connected by one stairway with no fire escapes available and toilets and tap water were shared in the center of each block, making it easy for fatal illness to frequent even the youth of the area (El Raval, 2017). The industrial revolution catalyzed a sprawl of these tall and crowded buildings that extended the dark labyrinth down to the sea. By 1930, "El Raval contained 230,000 residents, which calculated as 103.6 people per square meter and ranked as the most popu-

*"...the district of sinners, crooks and toughs, a maggot hill, a cesspit and cavern, a den of criminals. It is fetishized, endowed with causal powers, apparently destroying all moral and physical life within it... a terrible centre for infection, the pestulant bottom of a sewer, with its smell of sin and affliction. Many of the area's inhabitants mutated into a subhuman race. Everyone has funereal features, the look of having recently been in hospital, the appearance of death. They don't eat. They nourish themselves with alcohol, morphine, ether, 'coke' and wine."*  
(An Imagined Geography: Ideology, Urban Space, and Protest in the Creation of Barcelona's 'Chinatown' by Chris Ealham, c.1835-1936)

lated urban area within Europe" (Gurteen, 2017).

1925, these conditions coined the neighborhood the persisting nickname of "Barrio Chino," (meaning China Town) despite its complete lack of Chinese connections. Local journalist Francesc Madrid gave this name after watching a film about "vice in San Francisco's Chinatown" in which he observed its similarities to red-light district characteristics of drugs, crime, and prostitution (El Raval, Barcelona's..., 2017). Other writers expressed similar opinions during this time, and ran with the neighborhood's new label, immortalizing a name the current city government still works hard to repeal in its urban renewal plans.

El Raval's industrial roots and dark, winding streets preceded its natural path to becoming the center of rebellion and anarchist's groups in the city. The dark and confusing street patterns that enabled successful guerilla defense tactics combined with the neighborhood's demographic of enraged low-wage factory workers suffering poor conditions and immigrants from southern Spain, made El Raval the perfect place for strikes, barricades, and other demonstrations in the years leading up to the Spanish Civil War. The union workers that formed these groups and rebelled against the military freed the city (for a moment) from the coup d'état that would begin the civil war (El Raval, Barcelona's..., 2017).

In 1970, El Raval's issues concerning crime and density worsened with the introduction of heroin, averting any tourist attraction the area had managed to gain (El Raval, 2017). The previously tolerated conditions of El Raval had risen to a level that required immediate government action. Although most of the original buildings remain, entire blocks that were heavily associated with drugs, prostitution, and crime were demolished to make new squares, and their people were displaced on the outskirts to allow for a safer image to emerge (El Raval, 2017). The name of this movement was "esponjament," or the "mopping up" of Barcelona. The "esponjament" consisted of gentrification projects, a new police station, student residences and office buildings. Projects such as the Rambla through El Raval, are a result of tearing down the original character of the city to increase openness

and safety (El Raval, 2017).

The area's history and culture conducted a unique character for El Raval that still attracts tourists today. The streets were the home of alternative art forms such as cabarets, café's and bars that held shows, as well as places to see erotic dancing and drag shows. The Bohemian performance art scene of El Raval attracted both the working class and the wealthy that wanted to go "slumming," an activity that became popular in Barcelona at the time (El Raval, Barcelona's..., 2017).

Since Barcelona had an entire area to assign this transformation, El Raval possesses a unique multi-cultural, bohemian character in comparison to it's greater city. The flats that were once rented by Spanish immigrants who since worked their way out are now occupied by immigrants from all over the world, with recognizable Moroccan, Pakistani, and Filipino communities (El Raval, 2017). The Bohemian era of the neighborhood persists, with a heavy focus on art and independent businesses continuing to pop up in the area, bringing a unique design with each storefront that adds to the eclectic feel of the streets (Gurteen, 2017). From bridal wear to sequins for erotic dancer costumes, the lower Raval has a distinct collection of shops, while the upper area near Plaça Catalunya houses the largest project for the rehabilitation of El Raval, the Museu d'Art Contemporani de Barcelona, more popularly referred to as MACBA, which would aim to re frame El Raval as a cultural hub for Barcelona (El Raval, 2017).



## MACBA | THE ARCHITECTURE



### RICHARD MEIER'S MUSEUM

The Museu d'Art Contemporani de Barcelona, or MACBA, was designed by American architect Richard Meier in 1990 and completed in 1995 for \$35 million (Riding, 1995), well past its original intention for the 1992 Olympic's urban planning scheme to re frame El Raval as a cultural quarter. Meier unintentionally attracted skateboarders from all over the world to his modern architecture that stands out among El Raval's old, labyrinth streets.

Richard Meier's work is known for reinterpreting rationalism and applying modern architecture concepts of his predecessor, such as Le Corbusier, who is known for founding the concepts of modern architecture that are so loved by skateboarders (Architecture and Spaces). The inside of the building is an open layout full of natural light from the complete southern window façade that hits the tall white walls that stretch up to the roof with ramps and a cylindrical staircase that pulls you upward through three floors. The outside of the museum consists of a modern architecture style granite raised plaza with a flow of seat walls, stairs, and ramps that lead down to Plaça dels Àngels, which feels like an inseparable extension of the building and upper plaza. His attention to movement even led him to open a passage through the rectangular building for pedestrians. Although the



outdoor space consists of three levels and plaza around the back of the building, the areas melt together seamlessly with its uniform granite materials. Its unadorned forms leave room its visitors to insert their own use, enabling a continual reinvention of what the community can do with this space. The punk population, the homeless, and, most distinctively, the skateboarders, have come to question the extent of the MACBA's purpose.



# ECONOMIC IMPACT

## THERE'S A MARKET FOR A LIFESTYLE

The MACBA was chosen as my main study site after surveying all of the main skateboarding scenes in Barcelona, such as: Universitat, Sants Station, Passeig Lluís Companys, El Fórum, and several spots along the beach. What distinguishes the MACBA from all of these spots is the economic, political, and cultural weight that it bears compared to the others. When I visited the MACBA, there was an unbelievably large number of skateboarders conducting the space, with a complex schedule that related to the circumstances around them (public bathroom hours, lighting hours, etc).

At the MACBA, I could consistently observe a lifestyle. Their ownership and persistent use of the space has even won them official skate days, Sunday and Tuesday, in which they are legally allowed to skate. Legality hardly seems to be an issue though; the skate days render themselves more of a showcase day, or a regular meet up.

With this reliability and clout comes a platform for business. Unlike any other skate spot in the city, the MACBA is the epicenter of skate shops. In just the Raval alone, there are more skate shops

than there are in the remaining city. Skateboarders looking to make under the table cash also bring their old boards to sell to its crowds, and photography businesses hand out cards to those that look like they are serious about their work. Souvenir goods such as cards and prints of skateboarders at the MACBA are sold at most of the tourist shops, and even inside the MACBA's gift shop. This space, it seems, is a modern tourist attraction itself.

Since the skateboarders are aware of the MACBA's and their own market, it is not uncommon to be yelled at for photographing and videotaping, since they know their tricks could be worth money.



Card given to me in regards to participating in a photography contest/ advertising for his business



MACBA logo spray-painted on tile in el Raval/ is also seen as tattoo and on boards



The notorious Cerveza selling men of Barcelona; often seen at MACBA during day, but always at MACBA for the night scene due to guaranteed profit



"This is my store" (under the table refurbished board market)  
Photo by Christina Constantino



One of two skateboard shops located on Carrer de la Paloma Jorruín, the street continuing from Plaça dels Àngels (MACBA)



El Raval **11**

Barri Gòtic **3**

El Borne **1**

**24**  
SKATE  
SHOPS

CIUTAT VELLA

CIUTAT VELLA **15**  
REMAINING CITY **9**

## SKATE SHOP EPICENTER

[Skate shop]: Any retail store that sells skateboards, not just skate clothing.

The red dots, representing skate shops, illustrate a clear relationship between their location and the MACBA. The site marks the epicenter of 11 shops in El Raval, and the remaining shops in the Gothic Quarter and El Borne denote a clear path leading to the MACBA.

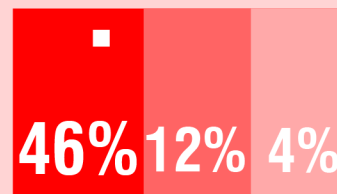
12 Pulgadas Juame 1

SCALE

0' 125' 500' 1000'



# 38%



## CONCLUSION

After using a combination of internet searches and word of mouth, I mapped out the skate shops in Barcelona. For the shops located in the Ciutat Vella district, I personally visited each store to ensure that skateboards were sold at these locations. Some were eliminated from that map, and some were added along my journey. To the left is a conceptual map of Barcelona, the larger rectangle representing the city and the three smaller representing El Raval, the Gothic Quarter, and El Borne, respectively. The white square represents MACBA's location. It is evident that MACBA's skate scene has created a platform for businesses in the area.







## ECONOMIC IMPACT ON THE MACBA BY CITY



**SOLIDARIDAD Y UNIDAD DE LOS TRABAJADORES (SUT)**

www.sindicatosut.org - 657 842 589 - bcn@sindicatosut.org

C/Mallorca 632 local 16 – Barcelona <M> Clot

twitter: @sut\_bcn @vaga\_ciutart

## WE'RE STRIKING AGAINST LABOR PRECARIOUSNESS

**For the maintenance of our jobs and conditions!**

Every time a service is outsourced or an outsourcing contract restated, we workers see how our labor conditions, schedules and positions keep being reduced.

At "Arxiu Històric de Barcelona" and MACBA, the last couple of outsourcing tendering processes have entailed a major reduction of the bidding budgets that affect substantially the working conditions. Job positions have disappeared, schedules have been reduced from 25 to 9 hours per week, etc.

Who can make ends meet working 9 hours a week and earning 5€/h?

### The outsourcing company "Ciut'art" and the commitment to labor insecurity

Last year we called a series of days of strike in the company Ciut'art to regularize our contractual situation and the fraud in the holidays of a large part of the workforce made by the company. With these stops and the subsequent union action we got the whole staff to have an indefinite contract and ensure that all workers would enjoy their vacations. The union section of SUT has also denounced the company for not raising the salaries according to inflation since 2008. The trial will take place in September 2017 and will involve the return of 9% of the salary of last year. In addition, Ciut'art applies a labor agreement below the one of the labor sector, which we have denounced and which will expire in October. In spite of this, the Company is reluctant to implement the improvements agreed by the Worker's Assembly, postpones replies and meetings with any excuse and does not even guarantee the implementation of the sectoral agreement.

### The hypocrisy of the City Council, the ICUB and the other main companies

What we have described previously is the struggle of a year and a half to improve the precarious conditions that Ciut'art imposed us. But Ciut'art is not the only one in charge of these conditions. The Barcelona's Culture Institute (ICUB), Barcelona's city council and the other main companies hide behind the outsourcing system to hide that they are the real responsables for having workers in precarious and unstable conditions in most of the services occurring in their centers (information, cleaning, maintenance, security...). This way, outsourcing is a subterfuge with the sole objective of not having to equate the salaries to those of the employees of the Main Company and to impose any restructuring without the need for any "objective" justification: the mere convenience of the Main Company is deceptively presented as a quasi-natural or "objective" cause.

Last year we reported this fact and we demanded automatic subrogation and rehiring of the entire staff, as well as the maintenance of all conditions every time a

*MACBA employee's were on strike during my time observing the MACBA, making admission free while it ran during its regular hours. Above is a pamphlet I received from the people tabling.*



## SOCIAL SCENE



Skateboarders stop and observe a particularly daring line, where a man launches off of a ledge at high speeds. Skateboarding is a performance, and the audience is often other skateboarders supporting one another.

## THE SKATEBOARDING COMMUNITY

The MACBA's skateboarding scene sees people from all around the world, either visiting for a short period of time on their cross-Europe skate trip, or joining the scene for as long as they can. The MACBA also has its regulars- the ones that have been coming to this spot for years after work or between classes, and some who basically live there. Although there are certain smaller friend groups, based on the recurring time frames similar people show up, the skateboarding community is supportive to basically anyone else with a skateboard.

When a trick is nailed, everyone cheers. When someone attempts an especially daring or difficult maneuver, they stop, watch, learn, and sometimes try themselves [as seen on left]. When I had my notebooks and camera out, I would be asked what I was doing, always seeming suspicious [since some make money off of videos of their art]. Once I explained, they were generally interested and extremely kind and helpful. For example, one man named Felipe wanted to help me and Christina better understand the physics behind an Ollie. He worked with us, drew and edited lines on the grip tape with chalk, and demonstrated minor do's and don'ts that ended up making a huge difference in our performances- all for free. Skateboarders genuinely care about skateboarding and helping the others in their community. From sandwiches, to coffee, to papers, to conversation, the necessities of a happy MACBA life are shared between them, freely.

Felipe once told me, with his arms making a "wave-like" motion, that if I would just "chill" I could do so much more on a skateboard. The skateboards there though, are "chill" enough to throw themselves over 6 foot ledges on repeat for about two hours while somehow remaining intact.



Skateboarder teaching Christina how to improve the Ollie



RHYTHMANALYSIS

*“Time and space, the cyclical and the linear, exert a reciprocal action: they measure themselves against one another; each one makes itself and is made a measuring-measure; everything is cyclical repetition through linear repetitions”*  
(Lefebvre, 1992).

Henry Lefebvre was a 20th century Marxist thinker that wrote a series of essays called, “Rhythmanalysis.” In these essays, he explored the concept of rhythm in urban spaces through their simultaneously harmonious and dissonant cyclical and linear compositions. In one example from his essay titled, “*The Critique of the Thing*,” Lefebvre compares this concept to a clock. The hands on the clock continue to go around in a circle, representing the cyclical nature, while the tick of the clock is linear, together rendering time, which represents the rhythm. Time and space does just the same, measuring against one another to create an analysis of urban spaces.

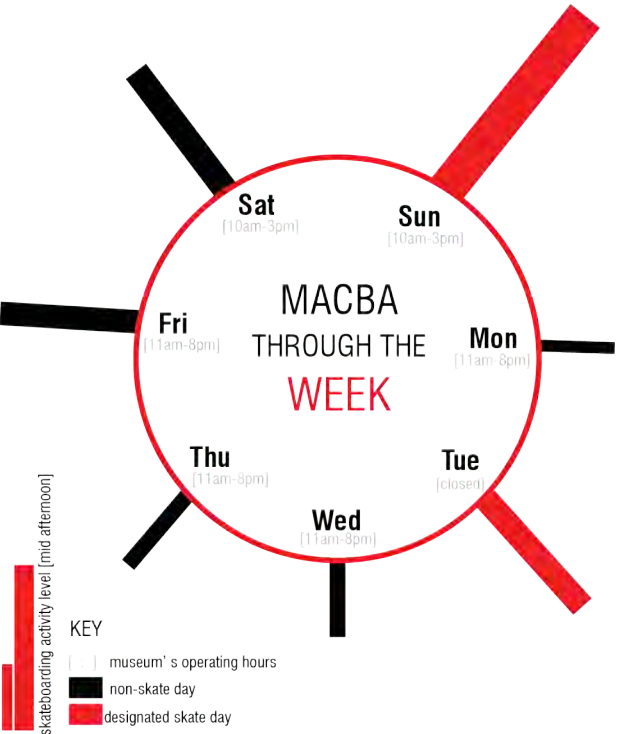
Lefebvre also discusses rhythm’s unification of the qualitative and the quantitative, such as the quantitative markings of time signatures and notes in a musical score that meet the qualitative aspect of the human hand, bringing the piece into a unique life at that moment. When a rhythm is created, it is relative to the rhythms around it and the patterns within itself, and together, they transform and create a space for what it is. This leads to the concept of needing binary moments: low points and high points, fast and slow, inactive and active, strong and week. It also needs repetition, but the repetition can have new elements added and subtracted for its specific moment.

Henry Lefebvre said, in his essay “*Seen From a Window*,” **“However, to grasp a rhythm it is necessary to have been grasped by it; one must Let oneself go, give oneself over, abandon oneself to its duration.”** Skateboarders embody this- they give themselves over to the symbiotic, harmonious and disharmonious rhythm of the urban space, often at great risks.

RHYTHMANALYSIS OF SKATEBOARDERS

Skateboarders are continuously conducting urban rhythmanalysis with their cyclical and linear rhythms across time and space. In their sessions, they create and implement lines [a planned run that connects elements in a landscape and has a beginning and end] that are repeated over and over again, exuding a cyclical nature, in a space over a period of time.

Within that space are multiple scales, both macro and micro, that examine overall flow to the tiny cracks in a granite bench. When layered over the time, which ranges from time in the space to time spent on individual portions of a line, the dynamic of the space as a whole to the speed and amount of friction created on specific edge of a form, a rhythm is created. The following is an attempt to visualize the types of rhythms skateboarders create at the MACBA’s exterior and Plaça dels Àngels.



TEMPORAL RHYTHMS OVER THE CYCLICAL WEEK

A week is cyclical, always repeating, Sunday will once again return to itself. However, the MACBA’s operating hours are repetitive, but not identical. Some days are open from, 10-3, some from 11-8, and some aren’t open at all. The skateboarders’ schedule at the MACBA has a similar nature, but with different time frames. They too have skate days and non-skate days, which influence attendance, and a general time that they show up and leave on a given day. This compilation of several linear patterns that have a slightly different natures and beats from one another [relating back to the importance of binaries and what is in between], layered over the cyclical week creates a temporal rhythm.



TEMPORAL RHYTHMS OVER THE CYCLICAL DAY

As a week is cyclical, so is a day. On this level, however, we can compare specific linear patterns, such as when the museum is open/closed, when the public water closet is open/closed, and the general duration of specific activity such as skating or eating to one another. We can also take these linear patterns and layer them over the cyclical, finite, guaranteed 24 hours that makeup a day, thus rendering the rhythm of a day at the MACBA. The example above uses Sunday to convey this rhythm.



## TIME | MACBA'S AMENITIES



### PUBLIC WATER CLOSET

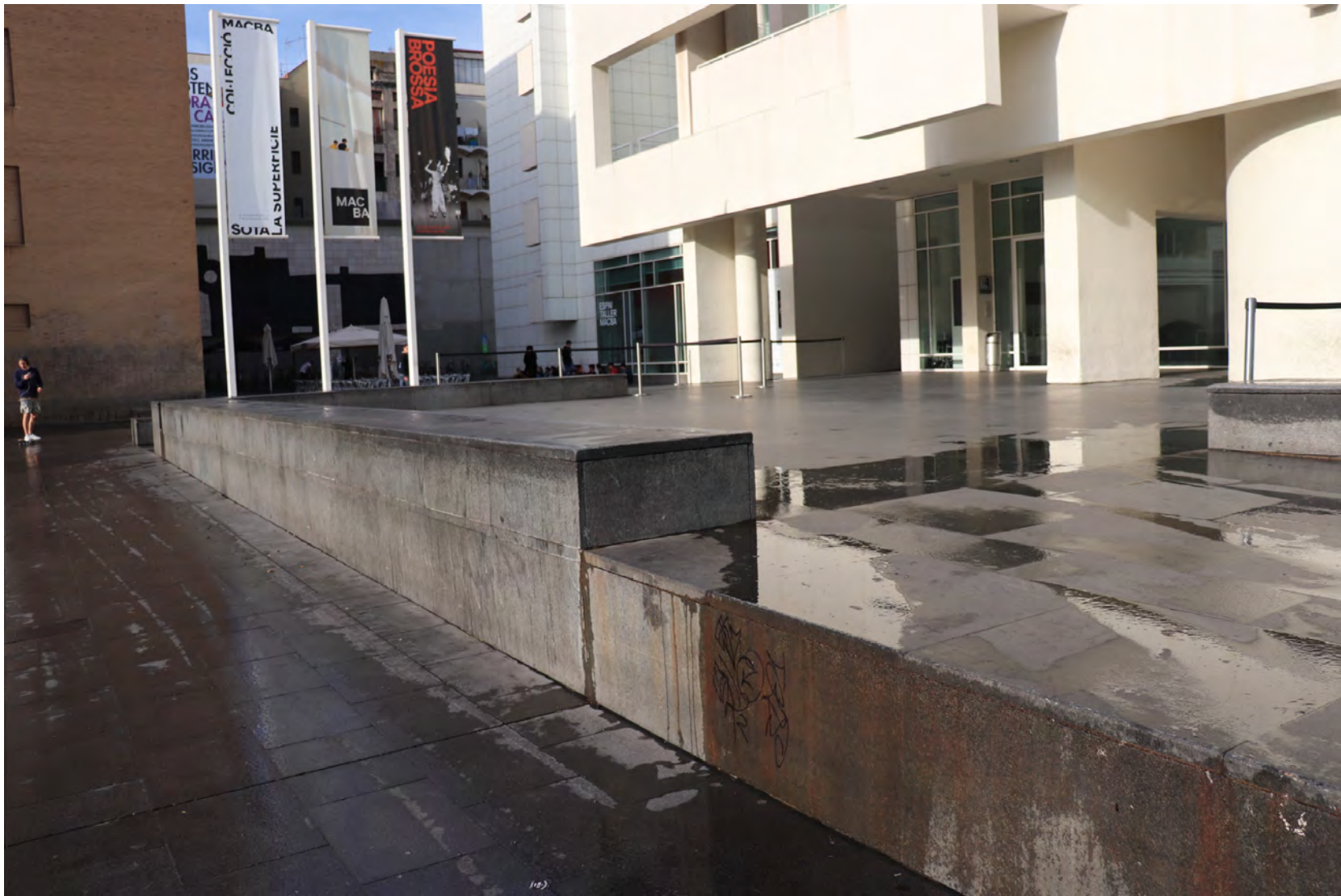
There are many factors that allow the MACBA's skateboarding lifestyle to thrive. The skateboarders need food, water, and a place to go to the bathroom. While they often eat food from the extremely low priced market just down the street on the corner of Carrer de la Paloma Joaquín, with extra large water bottles going for one euro, they needn't travel hardly at all to use the free water closet. There is a reason the crowd at the MACBA can pick up around noon and stay for the parties after dark- they have their own free, public, staffed, "water closet." The binary cycle of the water closet's open and closed hours directly correlates with the outer MACBA's / Plaça dels Àngels most used hours. They can truly survive on what is out there, not just in a skateboarding sense.



### THE CLEANING SCHEDULE

The MACBA's popularity has consequences- it makes a mess. A relaxed party by day and a buzzing party by night, there is a constant inflow of beer cans, water jugs, and food wrappers that get left behind. The skateboarders hardly mind though, they actually ask the cleaners to leave behind certain pieces of trash, such as jugs and pizza boxes, to use as an obstacle to jump over while circling the upper plaza. The cleaners begin in the late evening, marking the start of a new landscape. They, combined with the littering skateboarders, create another layer of the landscape's cycle. Trash accumulates, then disappears, again and again.





## POWER WASHING

Along with the water closet, this is another one of the most influential cycles to the rhythm of the MACBA. Around 7:30-8:30 AM, power-washers scrub this plaza clean, leaving it wet for about an hour or two so afterwards. This means that the skateboarders have to wait to use the space, since skating through puddles isn't productive or good for the board. This also influences the schedules of the homeless, who must leave their sleeping spot in order to avoid getting wet.

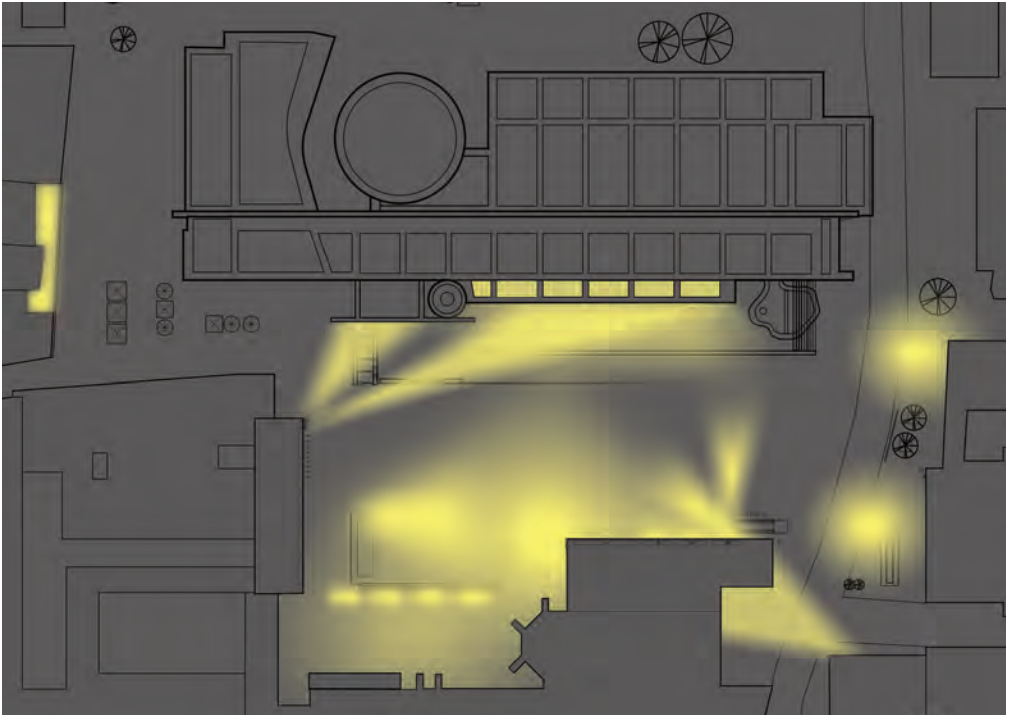


## WINDOW CLEANING

There are also anomalies to the beat of the MACBA. For example, once in a while the upper plaza is coned off for half a day in which the windows are scrubbed. I was not in Barcelona long enough to conclude the cycle of this event, so in my current study, it remains an anomaly, but still an influencer to the MACBA's temporal rhythms.



NIGHT TIME LIGHTING



Night Light Leads to Night Life

The MACBA's more than sufficient night lighting makes for a perfect social scene. The skateboarders and other young adults gather with a boom-box, break dancers, and about 150 other people to sit on the seat walls and talk while the skateboarders practice on the upper plaza. The locals' ownership over the MACBA's outdoor space increases overall, while the skateboarders ownership becomes more shared with non-skateboarders.



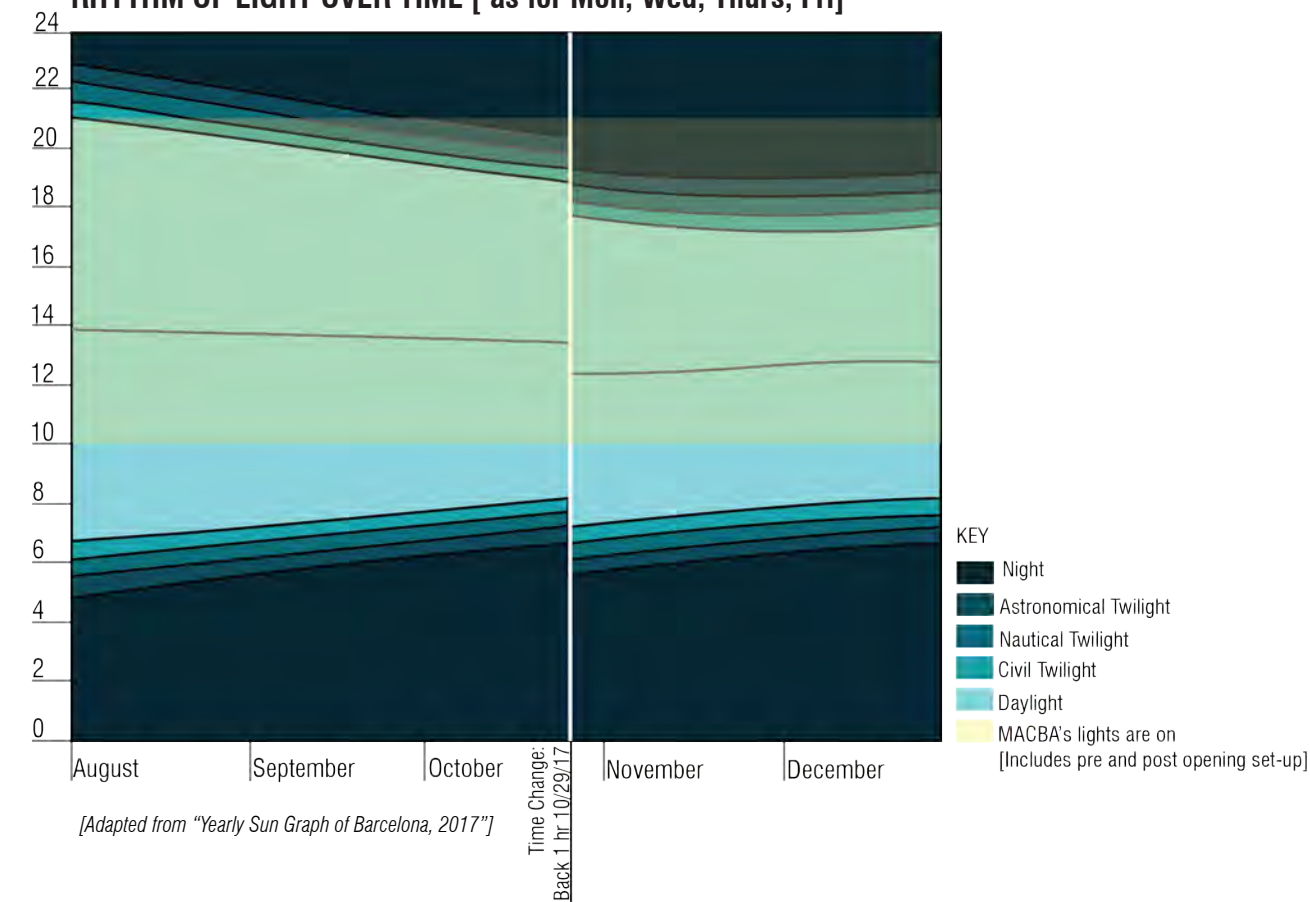
WHEN THE RAIN COMES

Heavy rain in the forecast and lightning in the night sky doesn't keep the skateboarders away. On this particular night, they stayed until the rain started to pour, and gathered under the overhang where they got out speakers and play lists to keep the wait enjoyable. They had time to socialize with one another and watch the rain. Skateboards were stacked to keep as many dry as possible.





RHYTHM OF LIGHT OVER TIME [ as for Mon, Wed, Thurs, Fri]

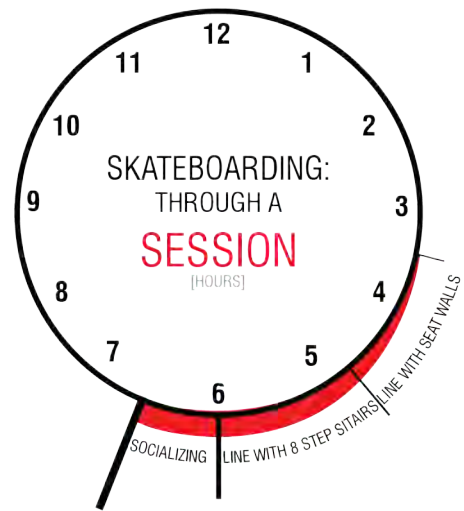


## NIGHT AT THE MACBA

Being in Barcelona from late August until late November, I was able to witness the effects of the time change and reducing sunlight hours on the rhythm of light at the MACBA. In the late summer, the building lights never overlapped with true darkness. Then, one Friday night in November, I visited the MACBA around 8:30 PM and witnessed a new dynamic that gave the space an en-

tirely different feel than the Friday nights I had seen prior. The cyclical and definite fate of the MACBA's lights on Fridays met the **slower cycle of seasons** and the their reducing hours of sunlight. In the nearing of winter MACBA has a time frame where it can glow in the darkness.

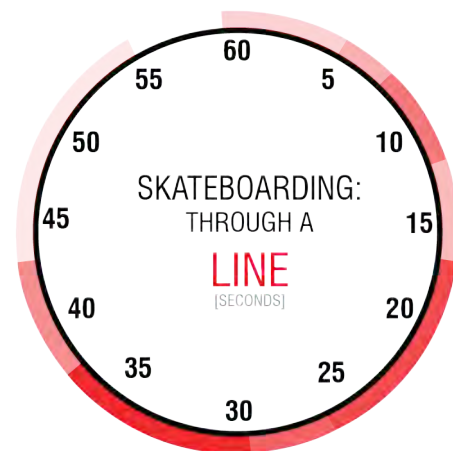




### TEMPORAL RHYTHMS OVER ONE SESSION

While the previous examples regarded the rhythms of the MACBA in relation to skateboarders as a group, this rhythm regards the temporal qualities of the individual. In a macro-sense, the skateboarder brings rhythm to the city just by the amount of time they are present in a given day. They also create rhythm by overlaying their qualitative participation in several activities in one session over the qualitative aspect of amount of time spent on each activity.

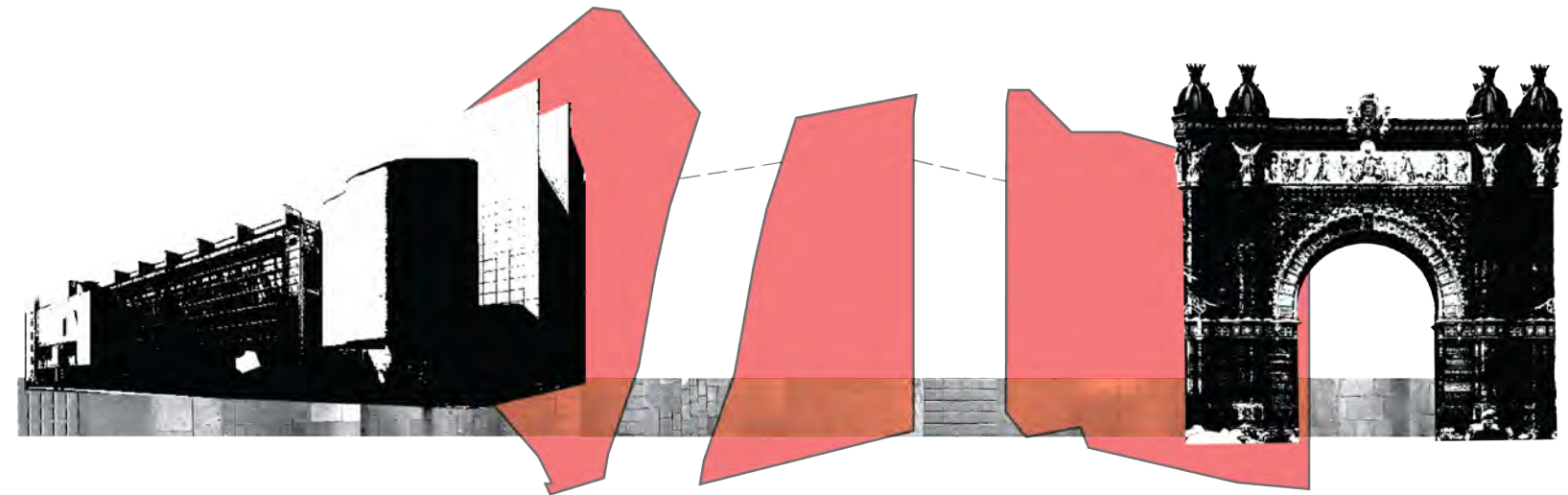
The macro perspective of a run, such as "line with 8 stop stairs" can be linear, but if you consider the amount of time spent on it, which in this case is a little over an hour, this person repeated this run over and over, creating a cycle of linear runs, within a linear time frame.



KEY  
[low-high] speed

### TEMPORAL RHYTHMS OVER ONE LINE

The amount of time spent on a particular section of a line can be compared to the amount of time it takes to complete the entire line. Each section has its own speed, thanks to the consistent beat of a second and the amount of seconds it takes to cover that particular amount of space. This can be compared to a measure of music. Think of a measure in 4/4 time- one note might be held for two beats, a half-note, while the other notes are each worth one beat. Together, they make up a definitive four beats, but they have variation, thus creating a rhythm.



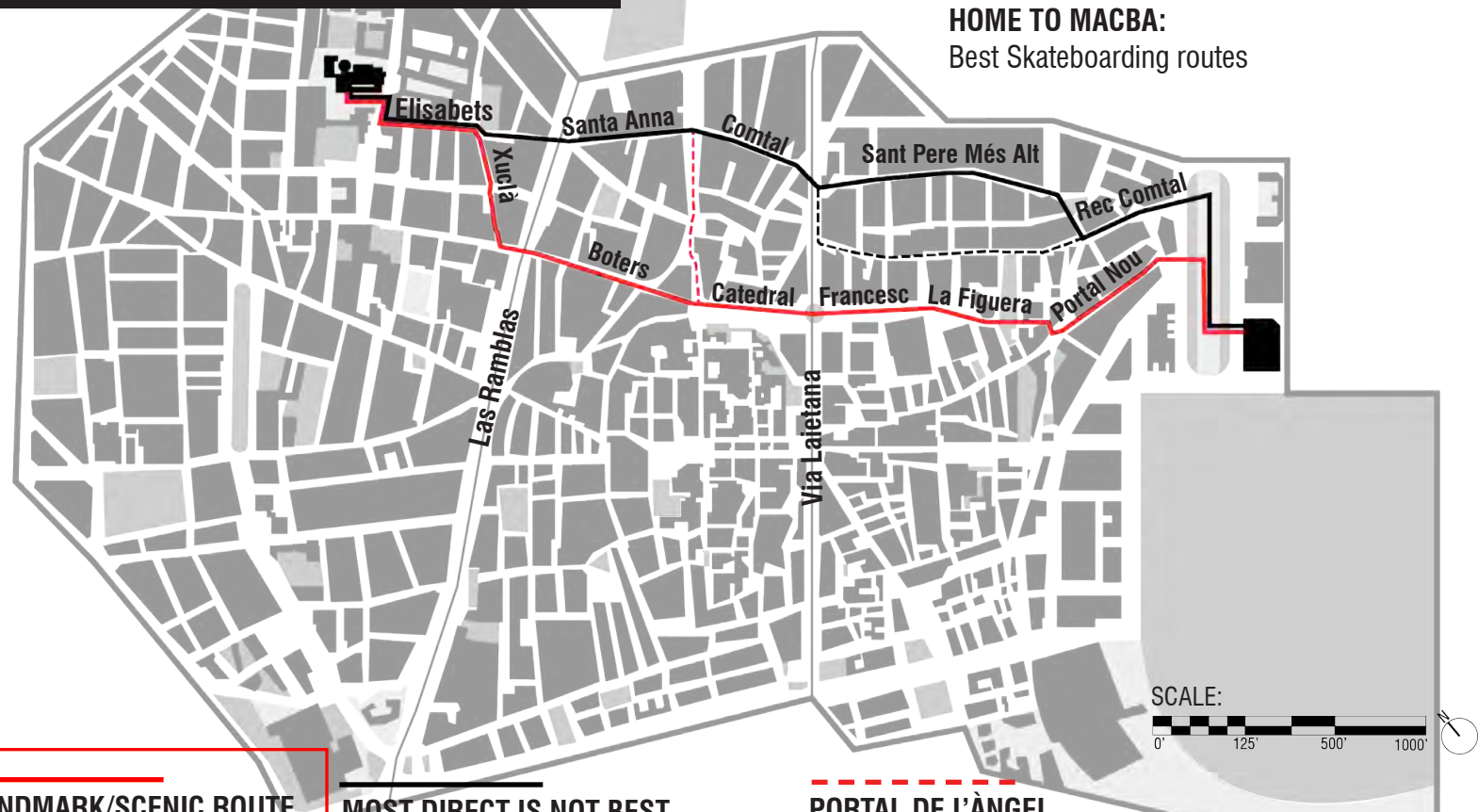
### RHYTHM OF CITY-WIDE SPATIAL CONNECTIONS

The above diagram depicts the spatial rhythms of the route I skate when I leave my apartment on Passeig Lluís Companys (the road along the promenade to the Arc de Triomf) to the MACBA, or return from the MACBA to my apartment. When I traverse this route, I am traveling the predetermined spatial qualities of the roads connecting El Raval, the Gothic Quarter, and El Borne. The ground materials that I skate over are depicted, linearly, to show the pattern that they create.

Skateboards also create auditory etchings, so the speed that I skate over each material, combined with the pattern of the materials I skate and the length each material exists for creates a musical composition. In this case, the application of a moving object over the predetermined layout of the streets I take on this route create an analysis- or a rhythm. It is the human, moving, cyclical and linear all in one, layered over the immovable streets.



ROUTES + MATERIALS



LANDMARK/SCENIC ROUTE

Most open and scenic route as it passes through market and cathedral. Traverses wide, smooth paved roads, and entire route is skate-able, although slightly less direct. This was my most skated route, and was best for meeting up with friends to skate.

MOST DIRECT IS NOT BEST

This route is very direct, and ground materials are just as skate-able as the red route. However, this was my least used route, as there were more narrow sections, making it harder to traverse around people with ease. It is also much less scenic/ passes less activities.

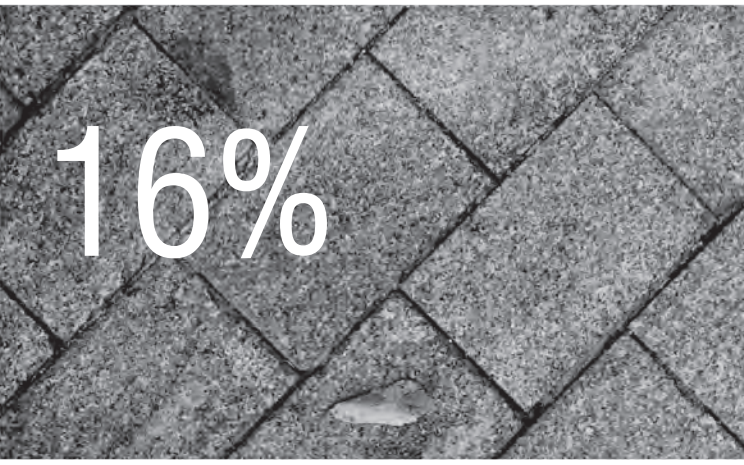
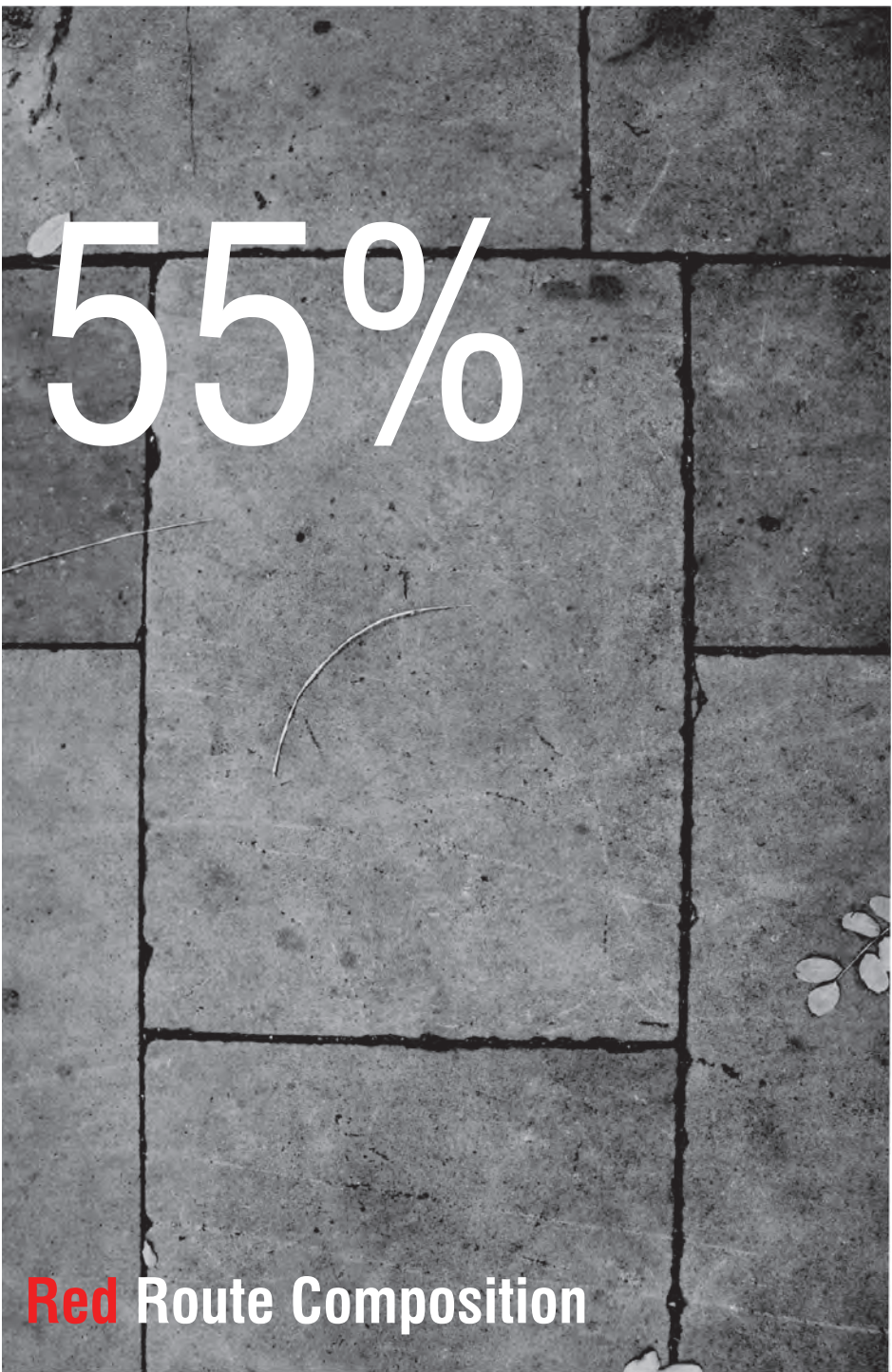
PORTAL DE L'ÀNGEL

Mixing routes is made possible with this wide, granite paved portal, and is perfect for cutting some distance out of the red route's longer medieval city section, which is narrow. The only downside that this can be a crowded area when there is an event at Plaça Catalunya or if it's shopping rush hour.

SANT PERE MÉS BAIX

This deviation from the solid black route offers wider, more skateboard friendly streets, but also adds the downfall of having to walk down Via Laietana since the sidewalks are small raised square tiles and completely crowded with tourists bordering a multilane road.

HOME TO MACBA:  
Best Skateboarding routes



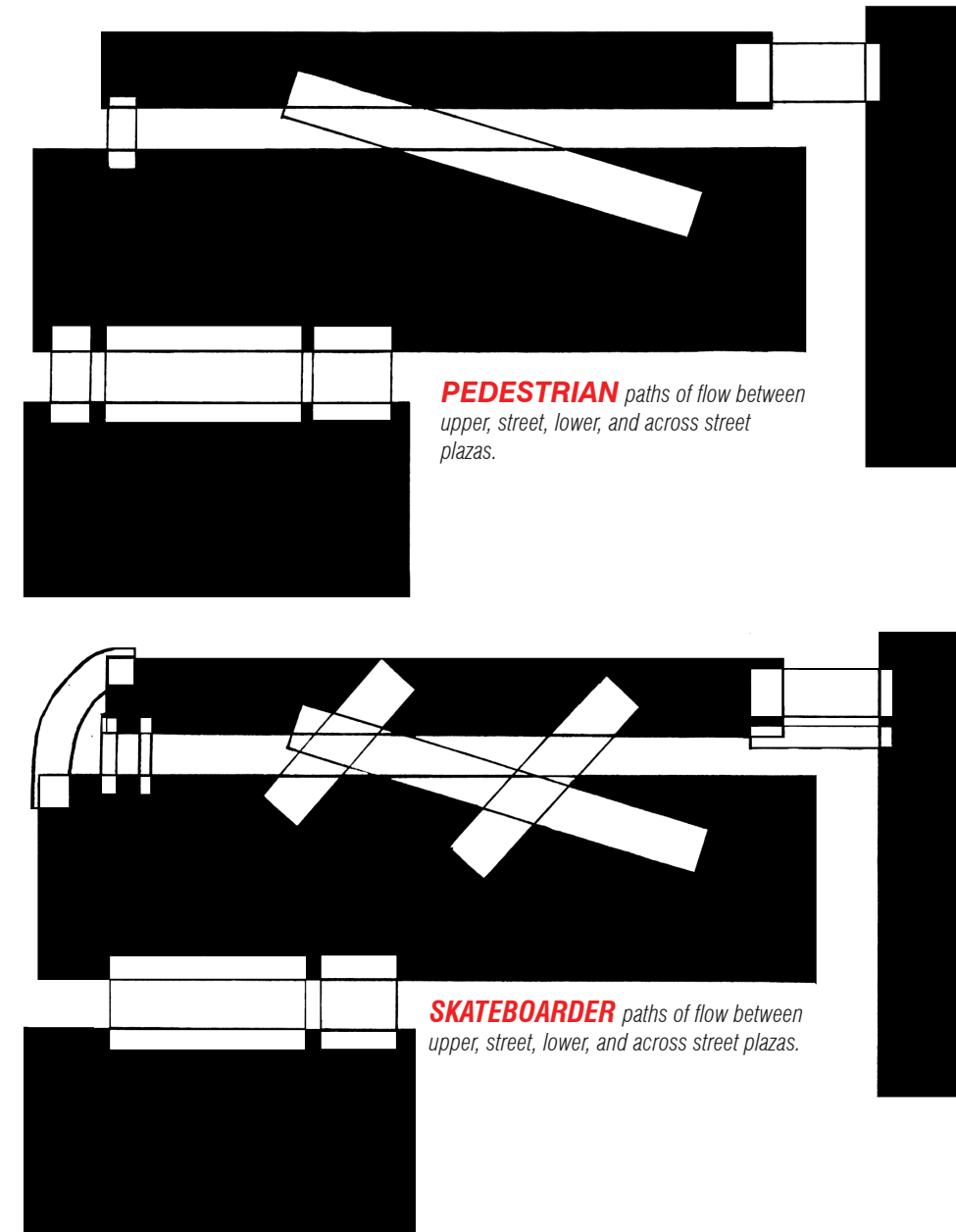




## THE RELATIVE RHYTHM OF STREETS

Skateboarders add a new speed to the streets of Barcelona. Ridden with slow walkers, tourists taking photographs at every corner, and people stopping to look down at their cell phones, the Ciutat Vella is an obstacle course when traversed at the high speeds of a skateboard. In order to better understand the relativity of their rhythms, I tested the streets leading to the MACBA on foot, as one of the distracted pedestrians, and on a board.

As a pedestrian, the skateboarder zooming by gives a spark of life. The rumble of the wheels on pavers echoes behind you, instilling sudden alertness in your mosey. As a skateboarder, however, this alertness never ends. It isn't a moment that wakes you up, you are the moment waking up every person you pass- and you pass a lot of people in the touristy old city. Skateboarding is a problem solving game in motion. The time you have in between obstacles is much shorter than that of a pedestrian. Therefor, the skateboarders are usually solving the problem when they get too close.

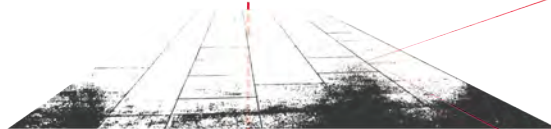
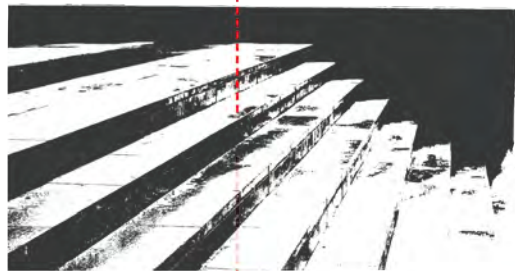
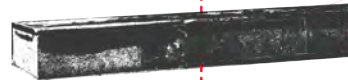
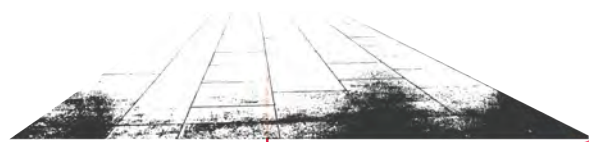


## SPATIAL RHYTHMS OF THE MACBA'S LEVELS

The MACBA'S skateboarders find new ways to bridge this multilevel space that pedestrians seem to overlook. Where a pedestrian might opt to take the ramp to descend from the upper to mid level, some skateboarders opt to jump the seat wall instead. By connecting these spaces in new ways and testing how predetermined components such as stairs can be used other than their obvious purposes, they give the space new rhythms.

For example, a pedestrian might walk down the 8 riser steps, connecting the 6 inch, 1 foot spatial rhythm of the rise and tread. The skateboarder, however, might erase that rhythm entirely, and jump over the steps at a speed that blurs into one "whole note" of its own.





**CONNECTING FORMS TO CREATE A LINE**



*Man using nails and pocket knife to cut away trim and kick block back into place to create a smoother line.*



**ANALYZING ONE FORM**

### THE MACRO-MICRO SHIFT

During a line, the skateboarder must recognize the plan holistically, concerning how they will successfully move from one form to another, while they must also be able to zoom into one section of the line, such as the material quality of a seat wall. For example the granite walls are often waxed to make sliding across the surface easier. Here, the skateboarder hones in on the material interaction between the wood and the granite, while still calculating its place in the line as a whole and how it will successfully be approached and left.





# UNDERSTANDING INDIVIDUAL FORMS

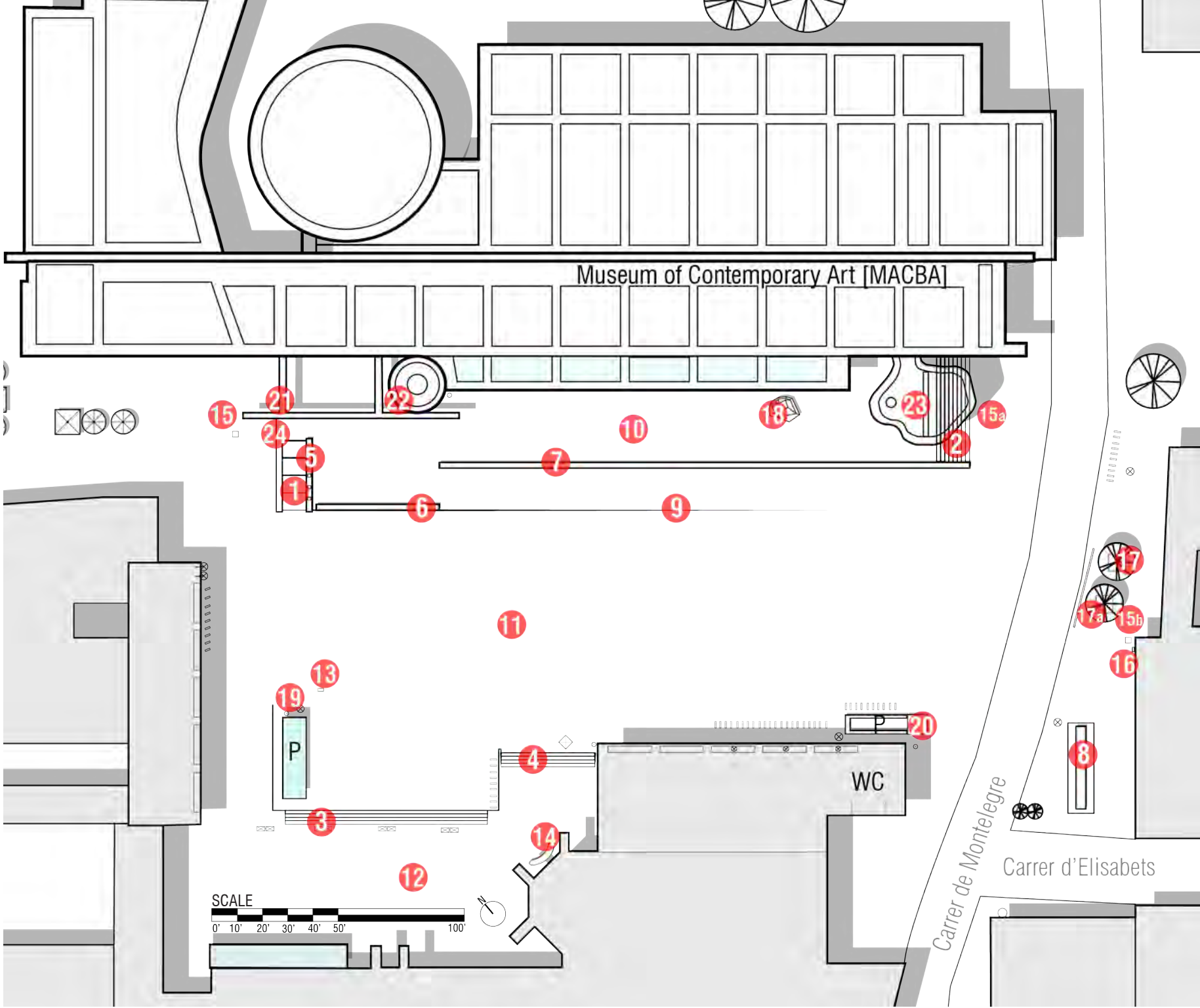


## UNDERSTANDING INDIVIDUAL FORMS

In this section, the forms within the MACBA will first be viewed as separate entities with specific uses, much like how pedestrians and other non-skateboarders categorize forms within a space as “Stairs,” or “Seat walls.” Then, after viewing them for their preconceived use, they will be shown for their potential as determined by skateboarders, where we can better understand the functional potential of each form.

This section, although a survey of individual forms, is **critical to understanding the following section**, which concerns the unlimited solutions to the question of how forms within a space can be **connected** when each is looked at beyond their preconceived use. In this upcoming chapter I will visually annotate skateboarders’ use of these individual forms over time, as well as their lines connecting the forms described in this section, using scoring.

As for this section, each is assigned a number, which can be referenced while looking at the enlarged images of each form and throughout the remainder of this book.

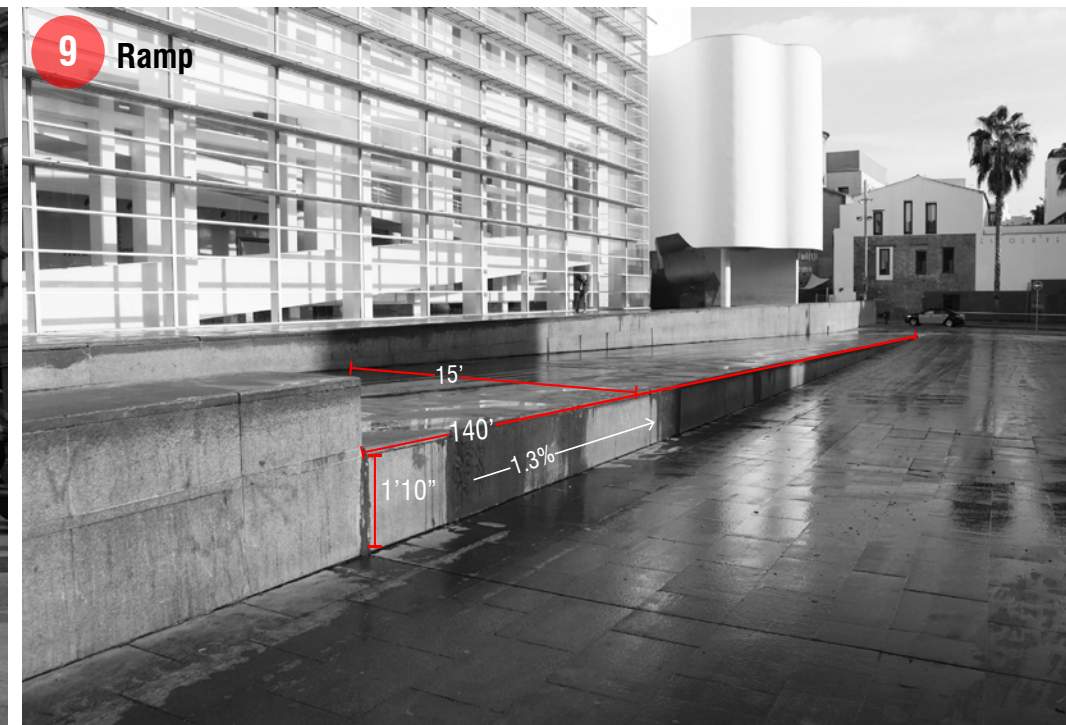
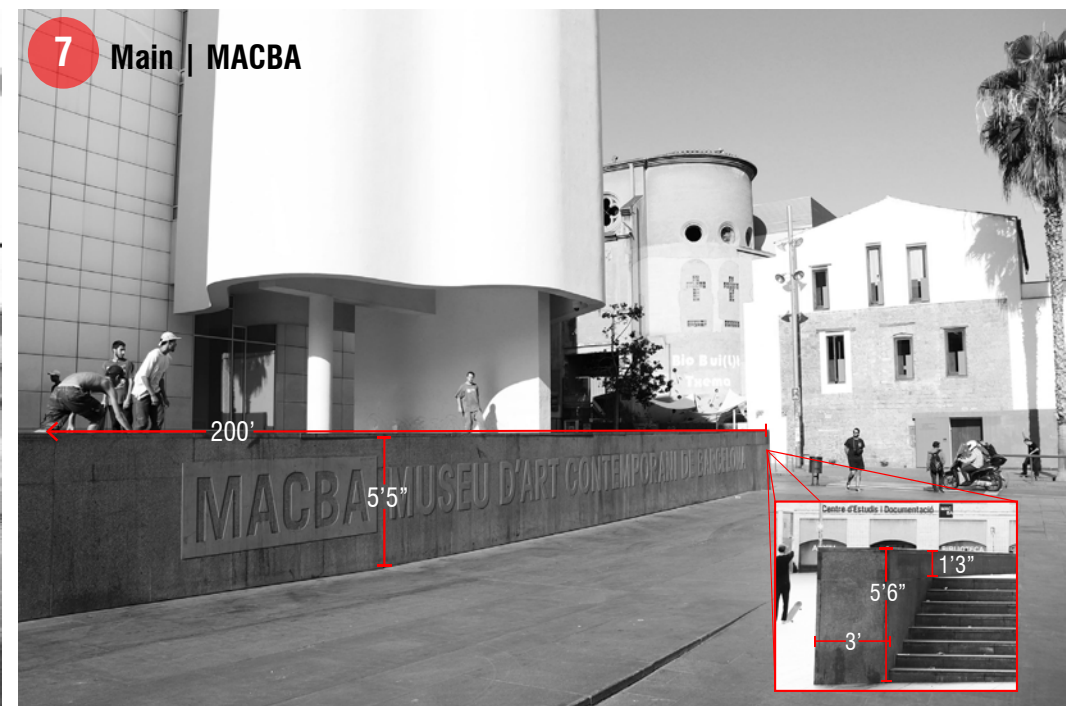
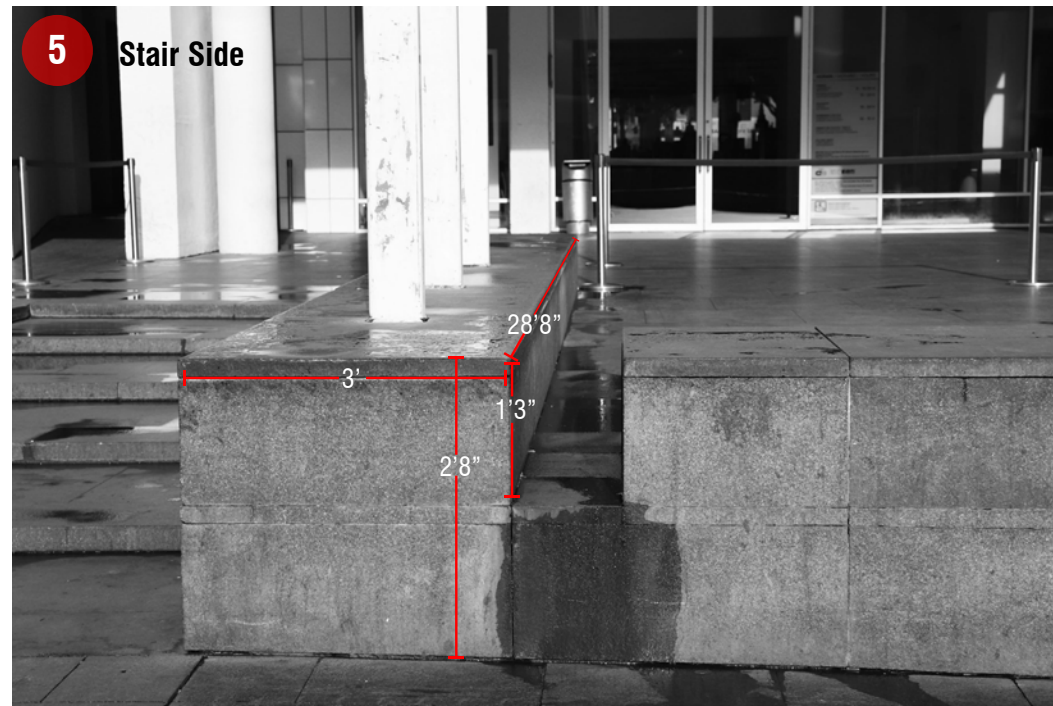




# 1-4 STAIRS

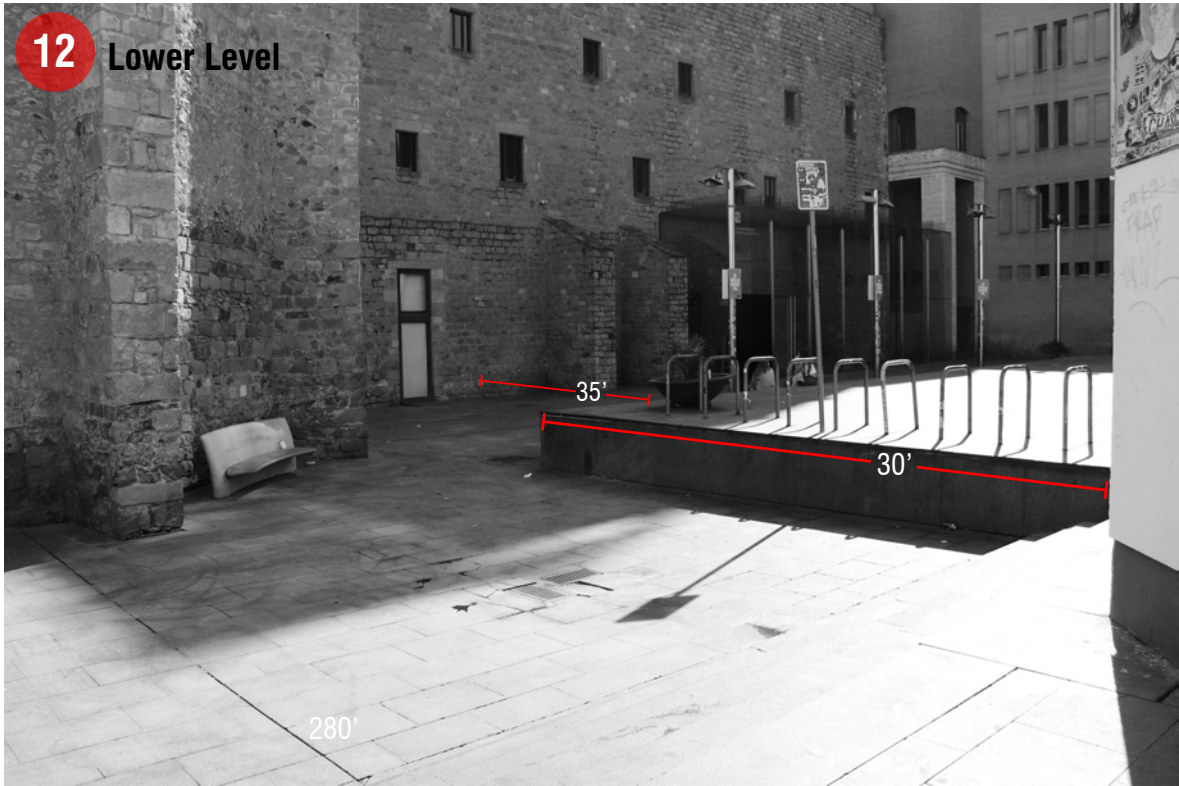
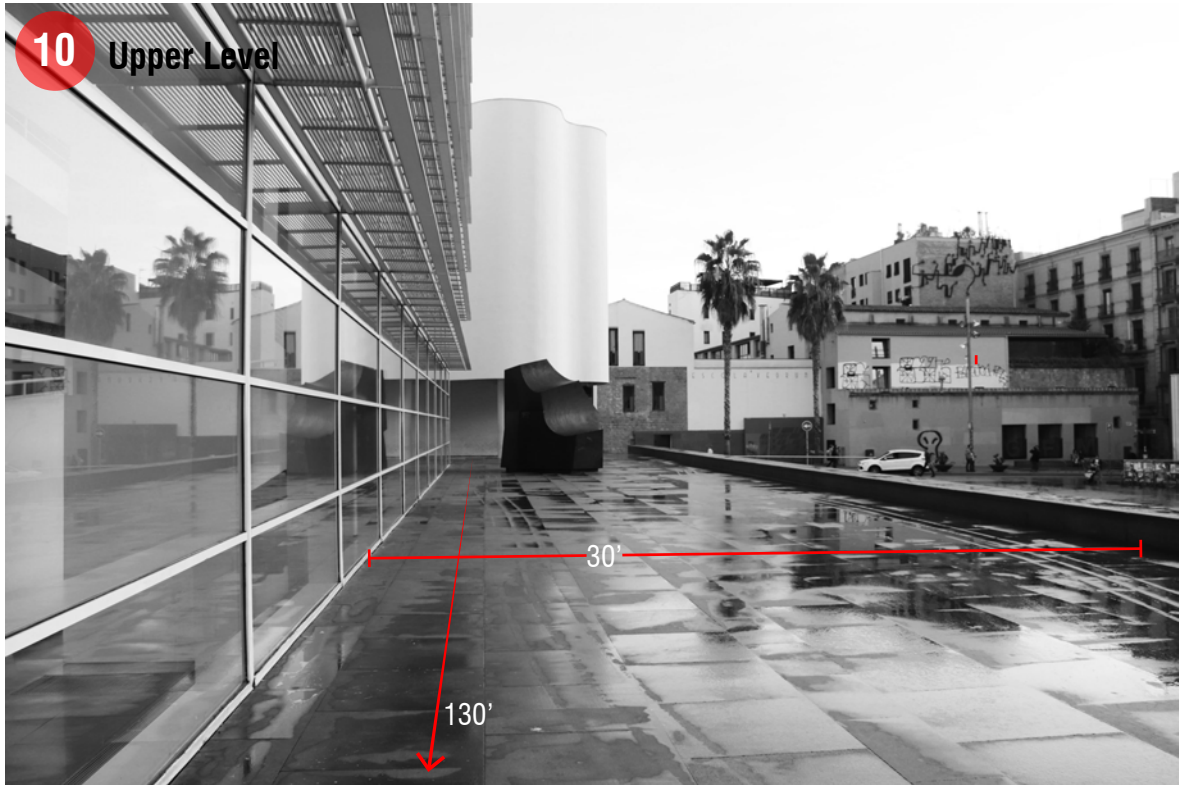






# 5-9 SEAT WALLS





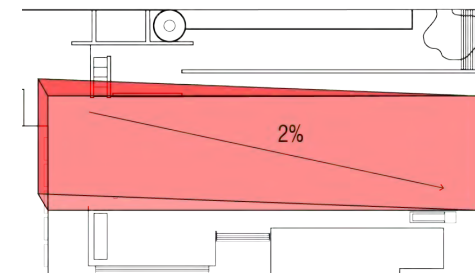
### MINOR SLOPES [do skateboarders notice?]

Skateboarders notice the small details of landscapes, such as distances between objects, a tile gone out of place, the grain of wood or smoothness of granite. These keen travelers surely notice substantial slopes as skateboarders have to work harder to travel uphill against gravity, just as pedestrians and bikers. But, since they travel with four wheels continuously contacting the ground, the way slope is felt and interpreted could differ. In curiosity of how a minor 1-2% slope impacts their routes, I conducted 4 data sets, the first two mid afternoon with an street level obstacle element [skateboard in drainage grate] and the second mid afternoon when no street level obstacle was present. During 15 minute intervals, each time a trick was completed by a skateboarder using the street level plaza, a tally was made

representing if they completed a trick traveling with the slope of against the slope. The resulting data shows that they do react to this slope. However, it should be considered that while traveling up-slope, they are also traveling towards a wall, which might influence their perception of the openness of the space.

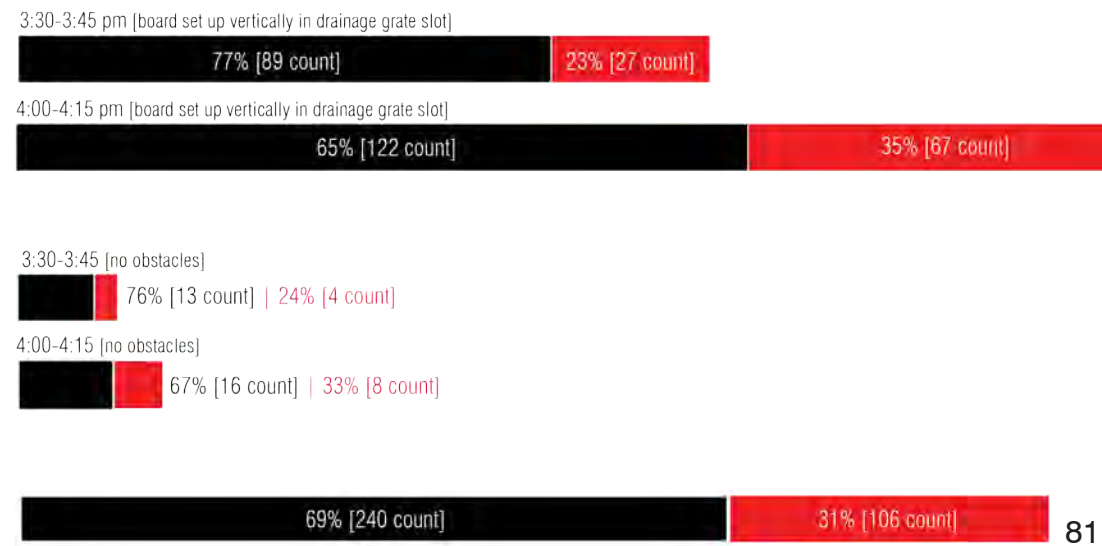
10-12

# PLAZA LEVELS

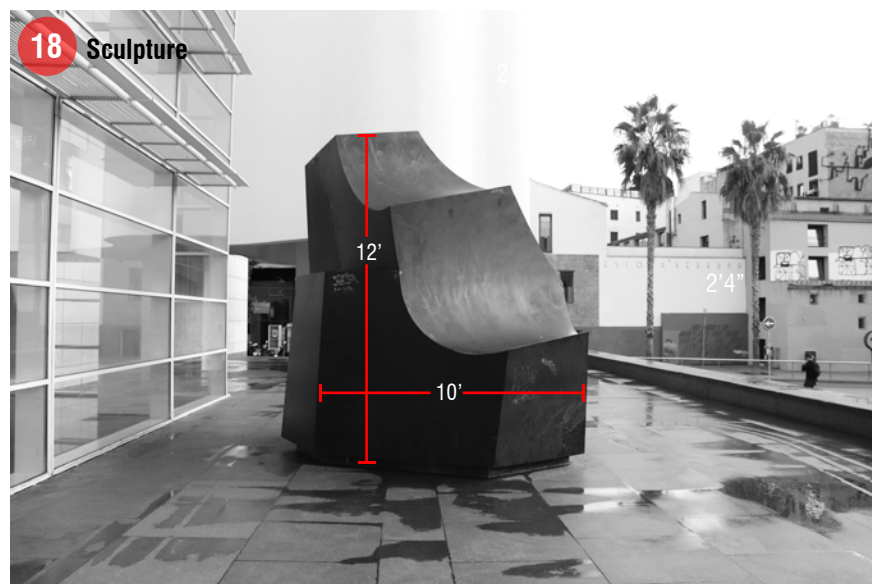
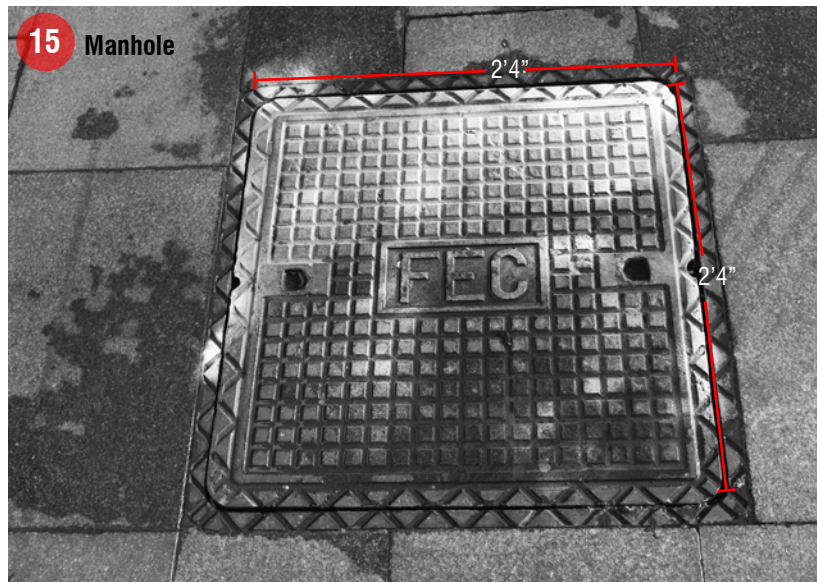
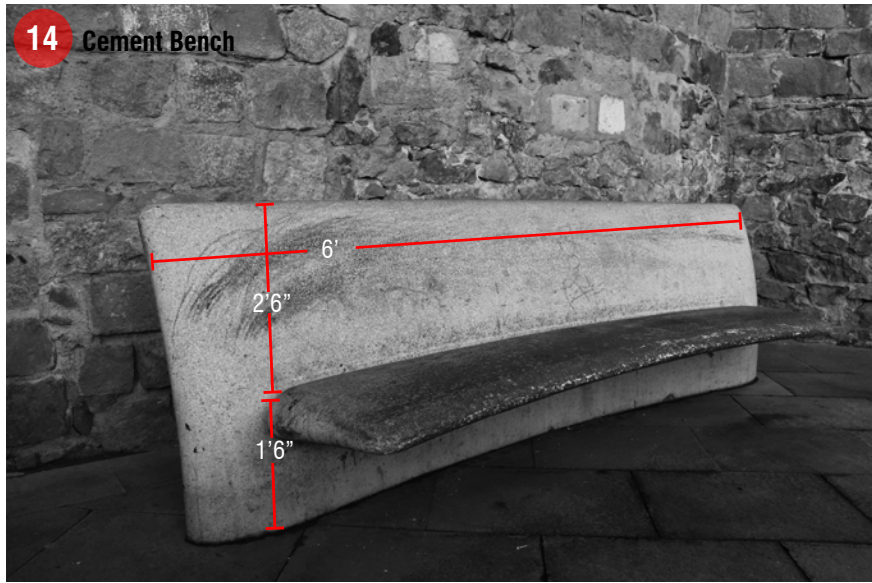
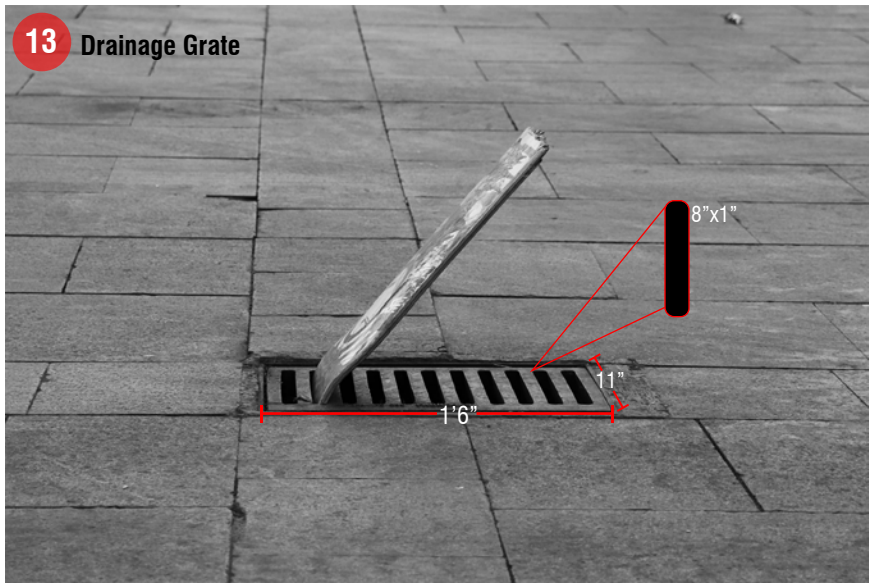


KEY:  
 Completes trick traveling against slope  
 Completes trick traveling with slope

### PERCENT OF TRICKS COMPLETED ON THE STREET LEVEL PLAZA [Plaça dels Àngels] COMPLETED WITH OR AGAINST THE SLOPE







13-20

# STREET ELEMENTS





20-24

# WALLS





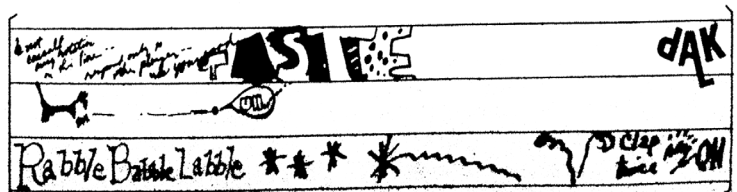
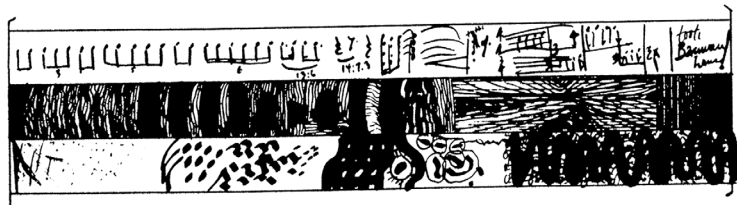
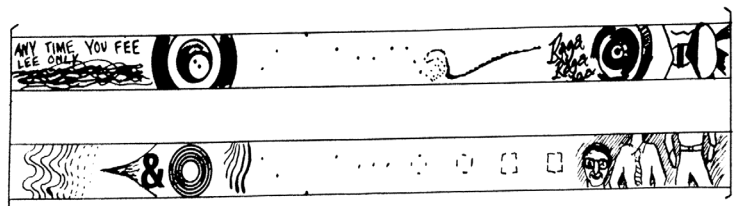
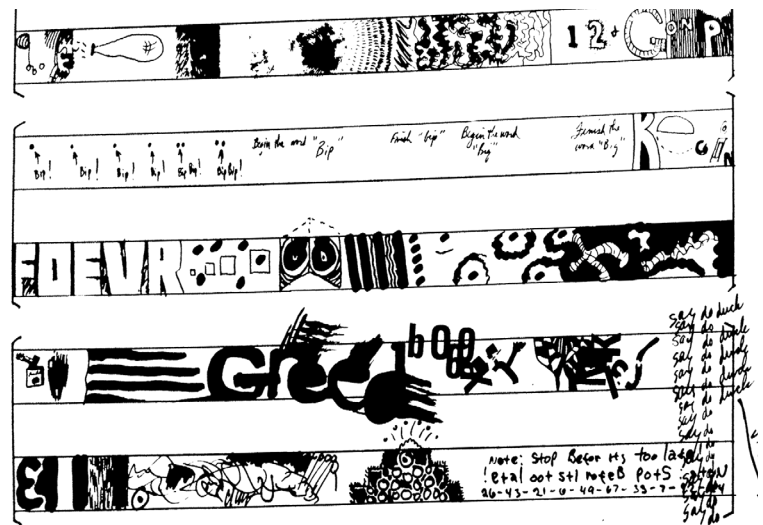
“I think that it is important to note that most city designers when confronted with urban problems think of streets exclusively in visual terms, and **planar, static** ones at that. There is much talk of axes and vistas and termini and massing of buildings and continuity and openings and closing of spaces; there is little discussion of anything else. But the street exists for **activity**, and activity is more than visual. It involves **kinesthetic**, and, primarily, it involves the **interactions** of people which cannot be pre-scored.”

- Lawrence Halprin, *The RSVP Cycles*

# SCORING USE OF FORMS



## SCORING



Lawrence Halprin, *The RSVP Cycles*, P. 16

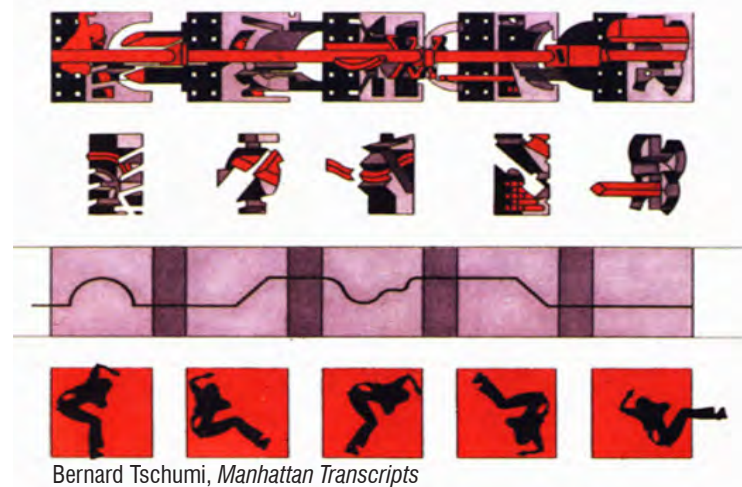
## THINKING IN SEQUENCE

In order to understand how skateboarders perform in urban spaces, it is important to know the “script,” or how the story unfolds. The nature of any story or performance occurs sequentially, whether in chapters, acts, scenes, or bars. Sequencing helps understand processes in their entirety and how the performers plan, practice, execute, and explore in urban spaces. **The scores in this project present a 3-D moving object over time in a 2-D and non-moving format that enables analysis of the process as a whole entity, rather than having to see one part at a time, like in film.** They are a composition directed by the movements of the skateboarders. Therefore, the scores produced are an expression as much as they are an analysis.

Lawrence Halprin's R.S.V.P. Cycles and Bernard Tschumi's Manhattan Transcripts both illustrate the power of scoring. They highlight the importance of complex relationships within spaces, such as the choreography of movement within Halprin's water structures and Tschumi's scores of murder scenes in Manhattan as a means to "transcribe things normally removed from conventional architectural representation." Scoring allows individual layers to be teased and analyzed in direct comparison to one another. In regard to skateboarding, the relationship between performer and space can be analyzed through time and space to better understand their use.

In Halprin's scoring, he both analyzes existing rhythms and plans new rhythms for his designs. In my case, I have scored an existing rhythm given to me by the skateboarders. By recording their exploration through space and time at the MACBA, I can better understand the potential rhythms of urban space, and use these scores to score as a planning process for future design.

## WHAT TO THEY REVEAL?

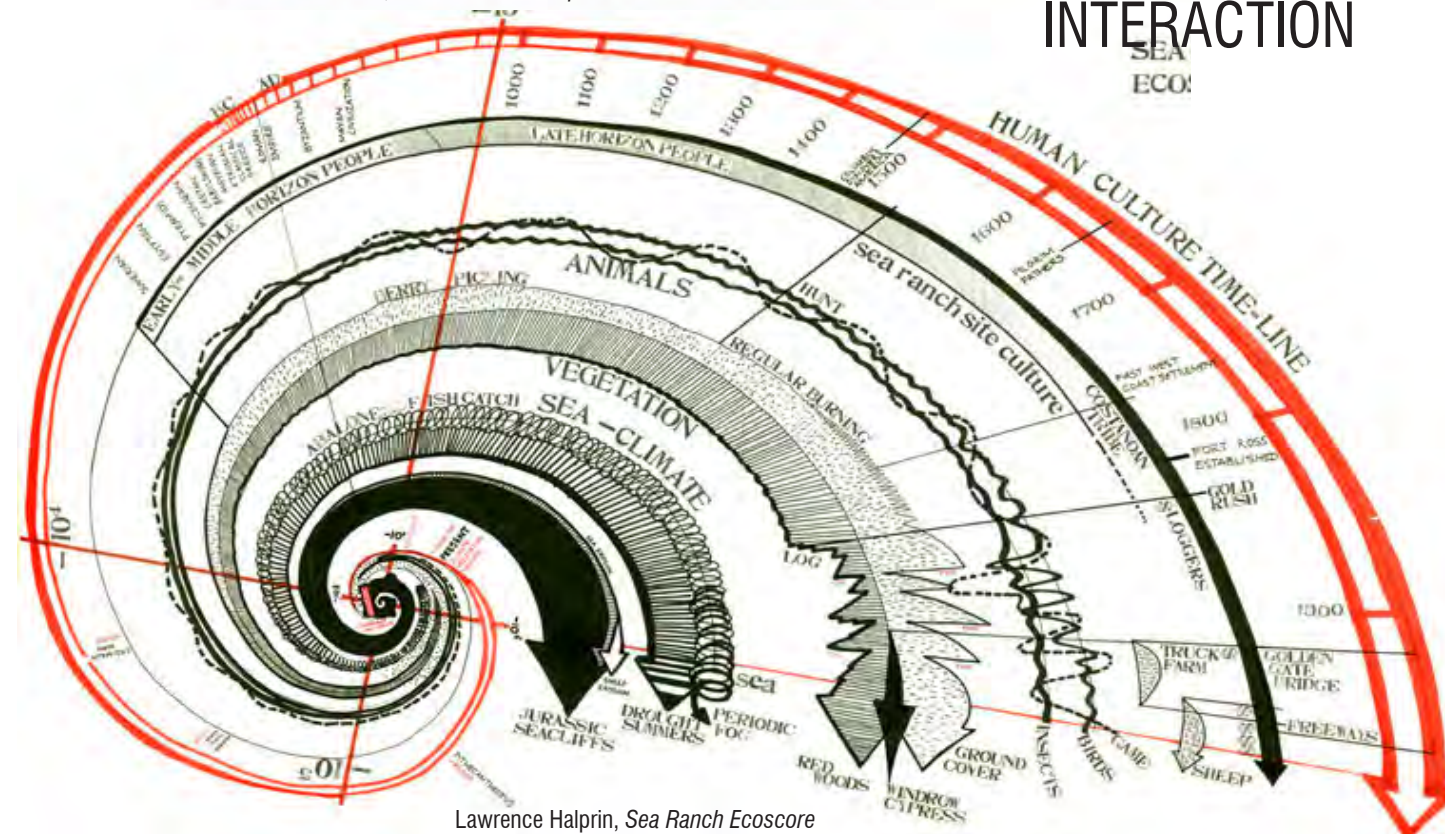
Bernard Tschumi, *Manhattan Transcripts*

## SCORING A FORM OVER TIME:

VERSATILITY OF A FORM  
CYCLICAL PATTERNS  
HUMAN BEHAVIOR/ MANAGING A

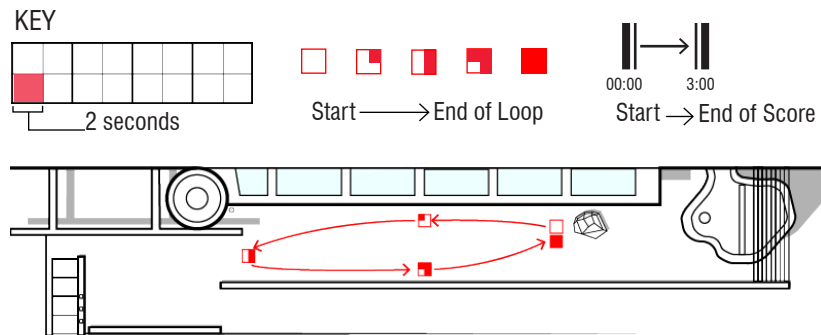
## SCORING A LINE:

A word cloud where the words are of varying sizes and orientations. The words include: HEIGHT, DISTANCE, VELOCITY, EXPRESSION, MATERIAL, and INTERACTION. 'MATERIAL' and 'INTERACTION' are the largest and most prominent words, appearing in red. 'HEIGHT', 'DISTANCE', 'VELOCITY', and 'EXPRESSION' are smaller and appear in black. The words are arranged in a somewhat vertical stack, with 'HEIGHT' at the top and 'INTERACTION' at the bottom.

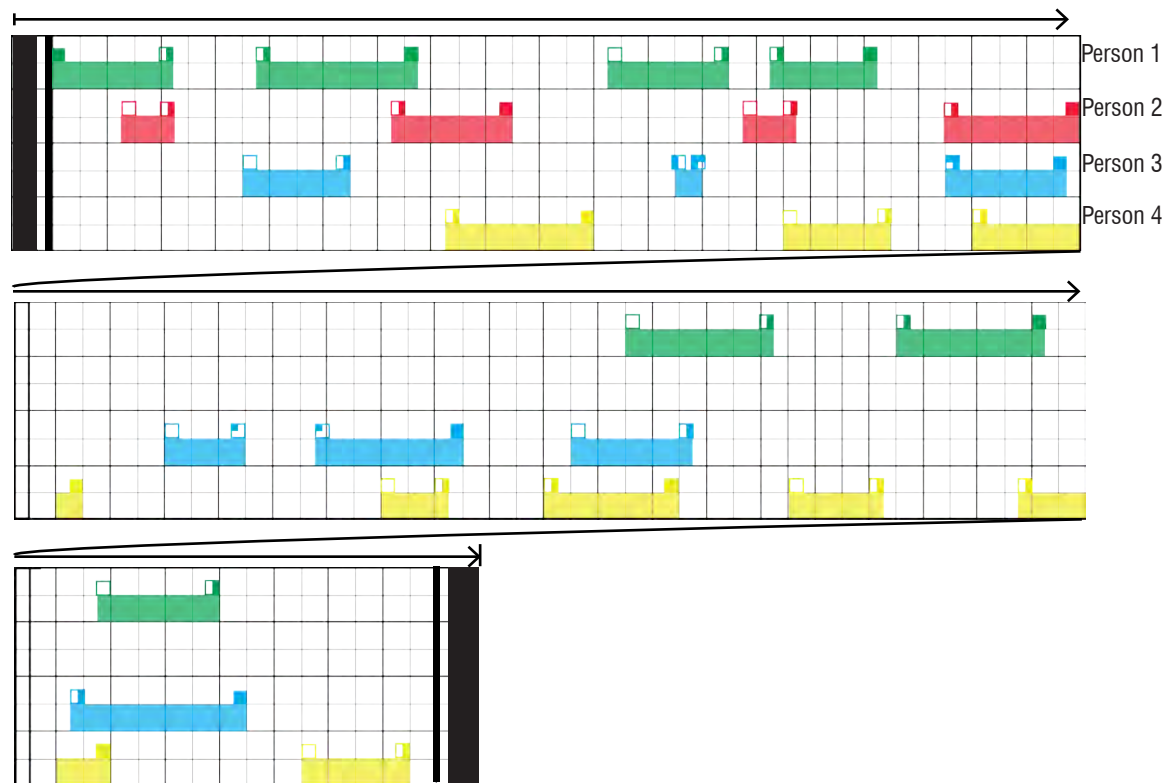
Lawrence Halprin, *Sea Ranch Ecoscore*



# 10 SCORING FORMS | UPPER PLAZA



TIME AND SPACE: The Upper Plaza



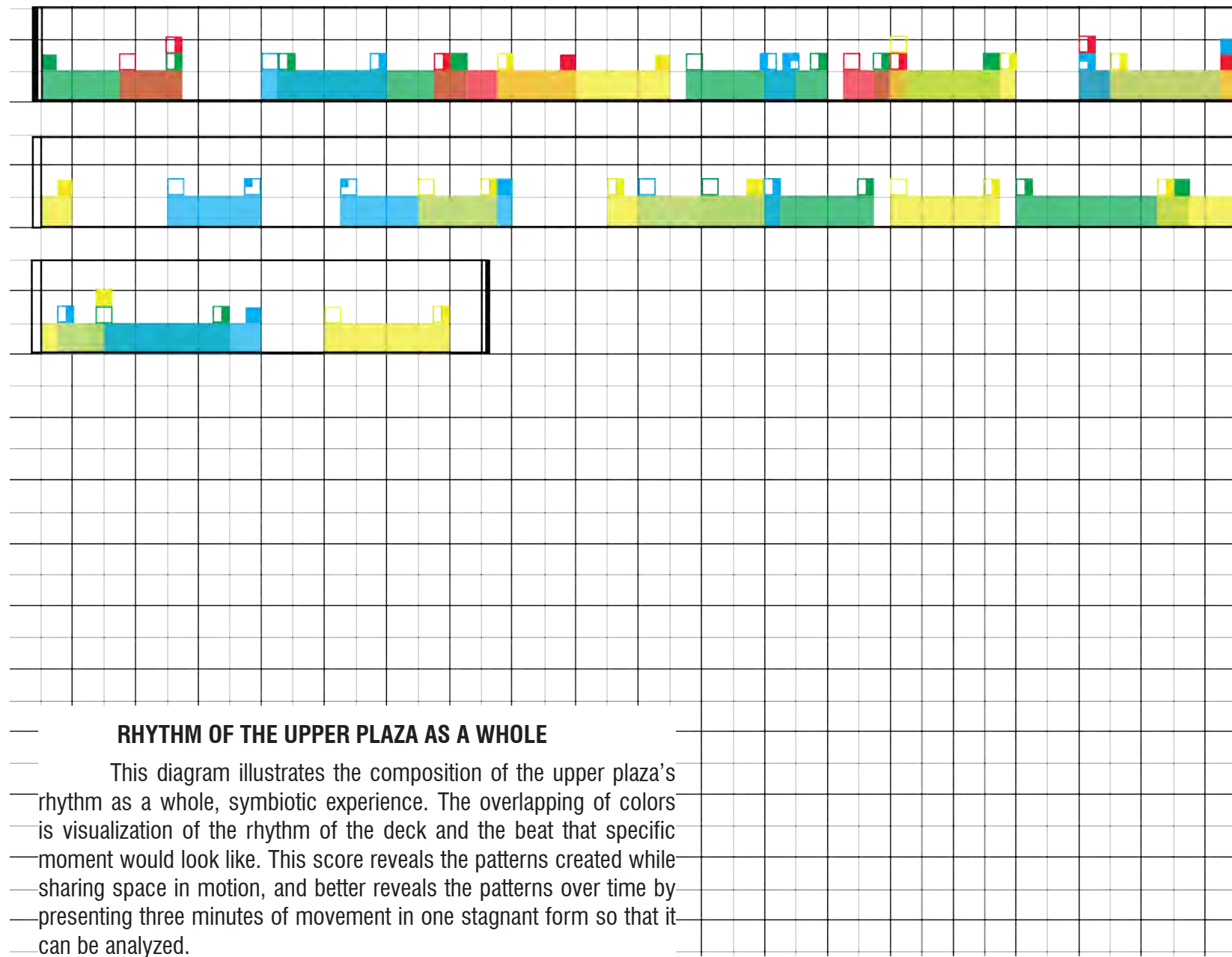
## RHYTHM OF THE UPPER PLAZA

The upper plaza is often occupied by skateboarders looking to perfect a trick from the ground plane while in motion. They move in a cyclical pattern, as seen in the diagram to the left. What is interesting, however, is how they manage the space for multiple people. The number of people in the cycle ranges anywhere from 4-10 during the afternoon. Although they are working to perfect something as an individual, they are also coexisting with several others doing the same thing, therefore creating a larger cycle. By taking this seemingly cyclical cycle and analyzing a smaller, linear three minutes, the moments of overlap and shared space can be seen.

## RHYTHM OF THE INDIVIDUALS

This diagram shows the linear composition of the upper plaza cycles with each participant separate from one another. Here, the concept of the individual's experience can be seen clearly while still acknowledging its relation to the others in the cycle.

## SCORE | THE UPPER PLAZA

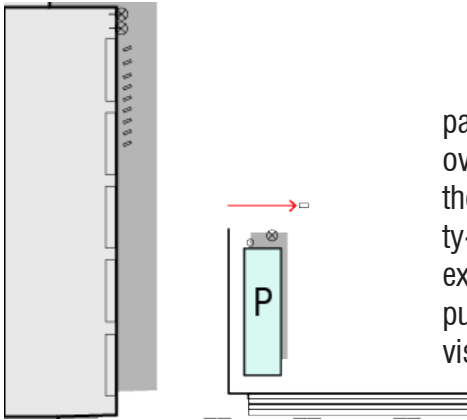


## RHYTHM OF THE UPPER PLAZA AS A WHOLE

This diagram illustrates the composition of the upper plaza's rhythm as a whole, symbiotic experience. The overlapping of colors is visualization of the rhythm of the deck and the beat that specific moment would look like. This score reveals the patterns created while sharing space in motion, and better reveals the patterns over time by presenting three minutes of movement in one stagnant form so that it can be analyzed.



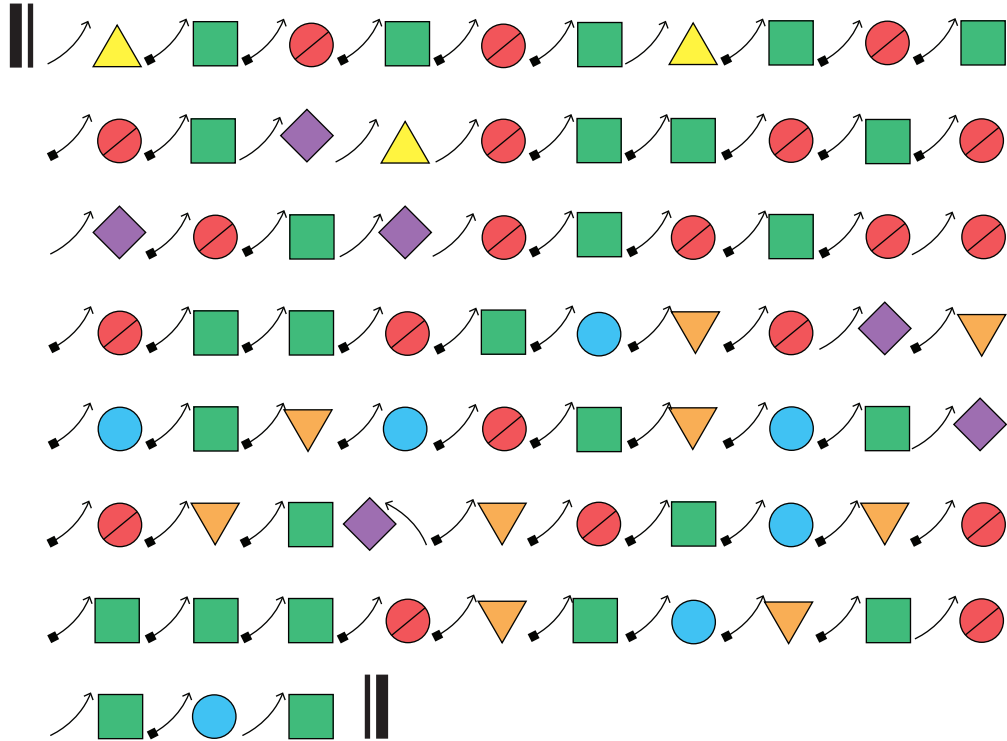
# 13 SCORING FORMS | DRAINAGE GRATE



## 15 MINUTES | GRATE WITH BOARD

This score reveals the habits and patters of sharing a landscape element over a 15 minute period. Skateboarding at the MACBA is being a part of a community- all elements are shared with peers. This example shows how one broken board was put in the slots of a drainage grate and the visual patterns revealed by their rhythm.

## SCORE | BOARD IN GRATE



**KEY:**  
Shapes represent specific skateboarder

- Launching off of board
- " " With one foot kept on ground
- Jumping over board (skateboarder never touches broken board)
- " " With one foot kept on ground

Beginning to End  
00:00 15:00

\*\*\*Inverted arrow indicates the approach was from opposite direction as shown above.

## INDIVIDUAL ROLES IN THE RHYTHM

Since a rhythm requires there to be binaries and variations between them, I separated their individual use of the element to illustrate the variations of their capabilities and implemented actions. They differ in both qualitative aspects, like the amount of times attempted [and amount of times each particular trick is attempted], and quantitative aspects like their social role in the cycle.



### MEET THE SKATEBOARDERS:

#### "The Inspiration"

This skateboarder was the most at ease, nailing each launch with both feet off of the ground. He also started off the 15 minute score, setting a goal for the others that he accomplished, and moved on first.

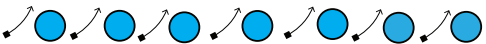
#### "The Innovator"

This user came in later but mastered the launch just as easily as "yellow triangle." However, instead of moving on, he challenged this landscape element but jumping [clearing] the board entirely and testing the ability to jump from the opposite direction.



#### "Playing it Safe"

This user always managed to look effortless but never took his foot off of the ground.



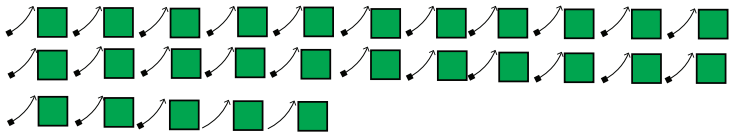
#### "Playing it Safe[r]"

This user always managed to look effortless but never took his foot off of the ground.



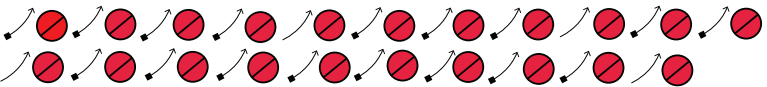
#### "The Tenacious One"

Second to join, this skateboarder was the most persistent, repeating a launch with one foot grounded 25x until he reaches his goal with no feet on the ground, which he solidifies by repeating twice.



#### "The Inconsistent One"

This skateboarder was scattered in his success launching off the board with no feet on the ground. This person tested the feel and angle of the broken board often to better understand how to launch.



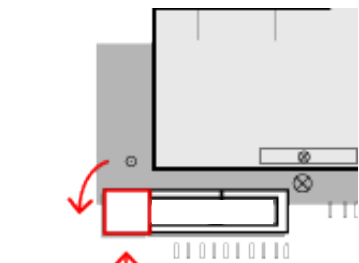


## 20 SCORING FORMS | PARKING GARAGE ENTRANCE



### 15 MINUTES | PARKING GARAGE

After waxing this granite topped slab, a group of four skateboarders tested the material interaction between the wheels of their board [moving in the opposite direction of the wheel's intuitive roll] and the elevated slab. They rotated through, watching, fixing, and rewaxing. This is a 15 minute sample of the patterns created by the participants.



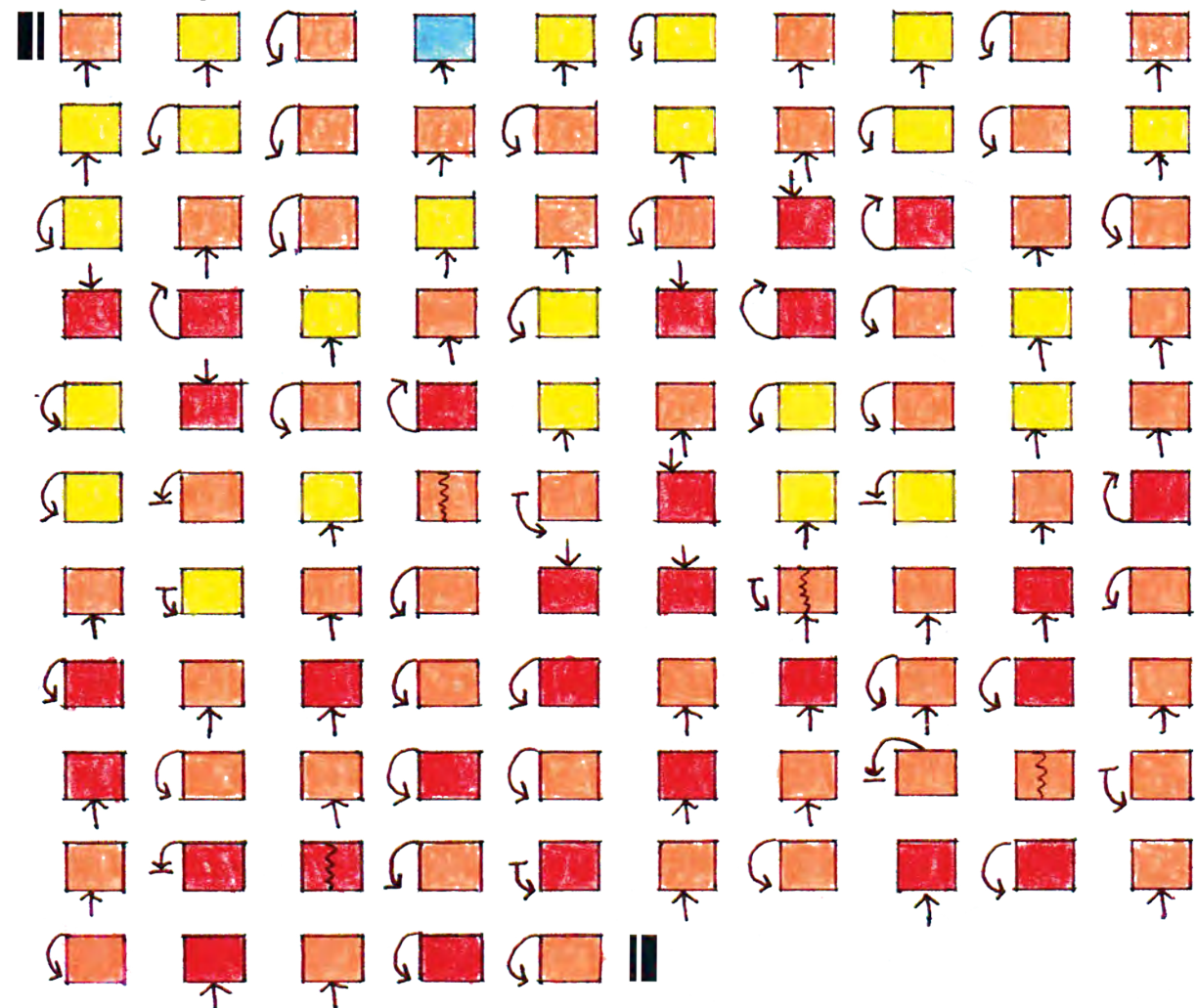
\*\*\*Inverted arrow indicates the approach was from opposite direction as shown above.

#### KEY:

- Indicates specific person
- Represents slab as seen in diagram
- Approaching slab as seen in diagram
- Returns only half way; watches
- Completes a half return
- Full return
- Slab is re-waxed
- Beginning to End

00:00 15:00

### SCORE | PARKING GARAGE ENTRANCE



### ASSESS, FIX, WATCH, ATTEMPT, REPEAT

This group was invested in watching one another perform after their own attempt, which can be seen by their numerous "half-returns" while the next person in the queue goes. They also rewax the surface multiple times, and create a loose pattern for the queue lineup which is irregular due to their constant observation. Skateboarders are analyzers, seeking the best potential from material interactions. In this case, they explore what happens when a urethane wheel is forced in the opposite direction over granite.



9

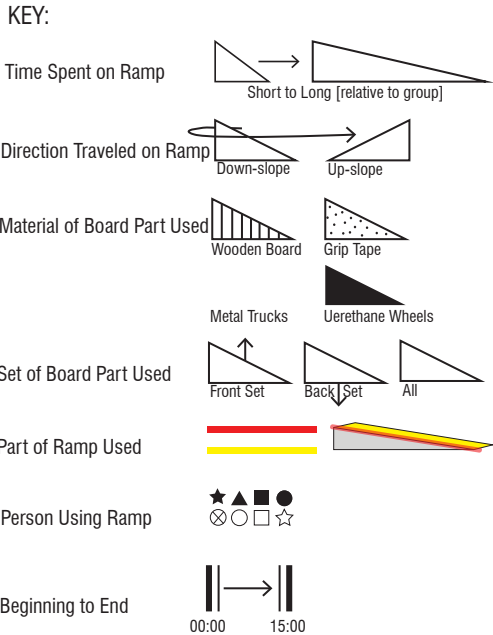
SCORING FORMS | RAMP



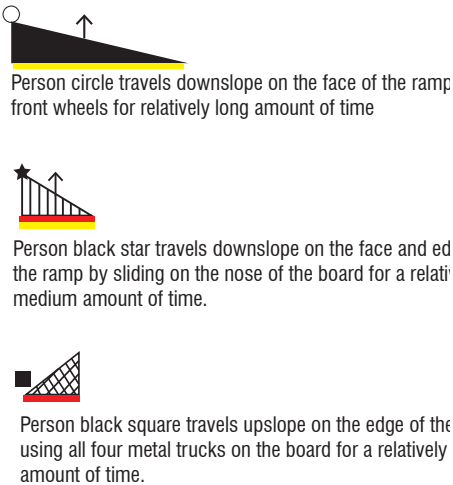
15 MINUTES | RAMP

This ramp score illustrates the variety of ways skateboarders use a ramp and their resulting material interactions. This score is particularly interesting, because it focuses on the details of each individual attempt, down to the specific edge or face of the ramp used, the relative duration of time spent on the ramp, and the exact part of the board interacting with the granite. This 15 minute sequence was so diverse that I needed to break down the video much further than the other scores to reveal its true complexities.

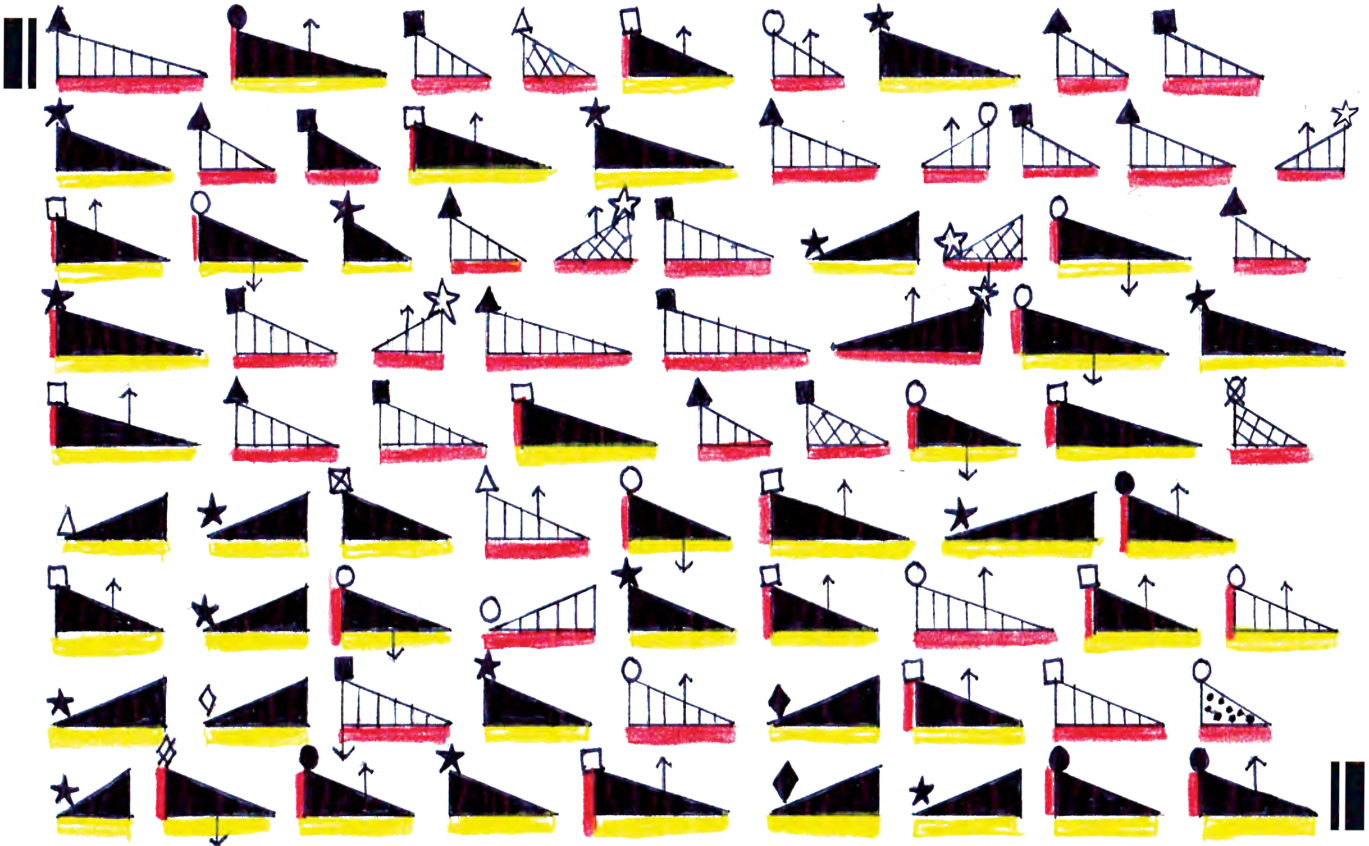
The material of the ramp is granite on all sides and corners. Therefore, whatever material is used from the board, the interaction is with granite. This score renders a visual of reinterpretation of a ramp's use over 15 minutes. The amount of diversity seen within this score illustrates the great potential of each form at the MACBA beyond the conventional use. The least common way this ramp is used by skateboarders is to travel from the upper to street plaza, which is the main, if not only use by pedestrians.



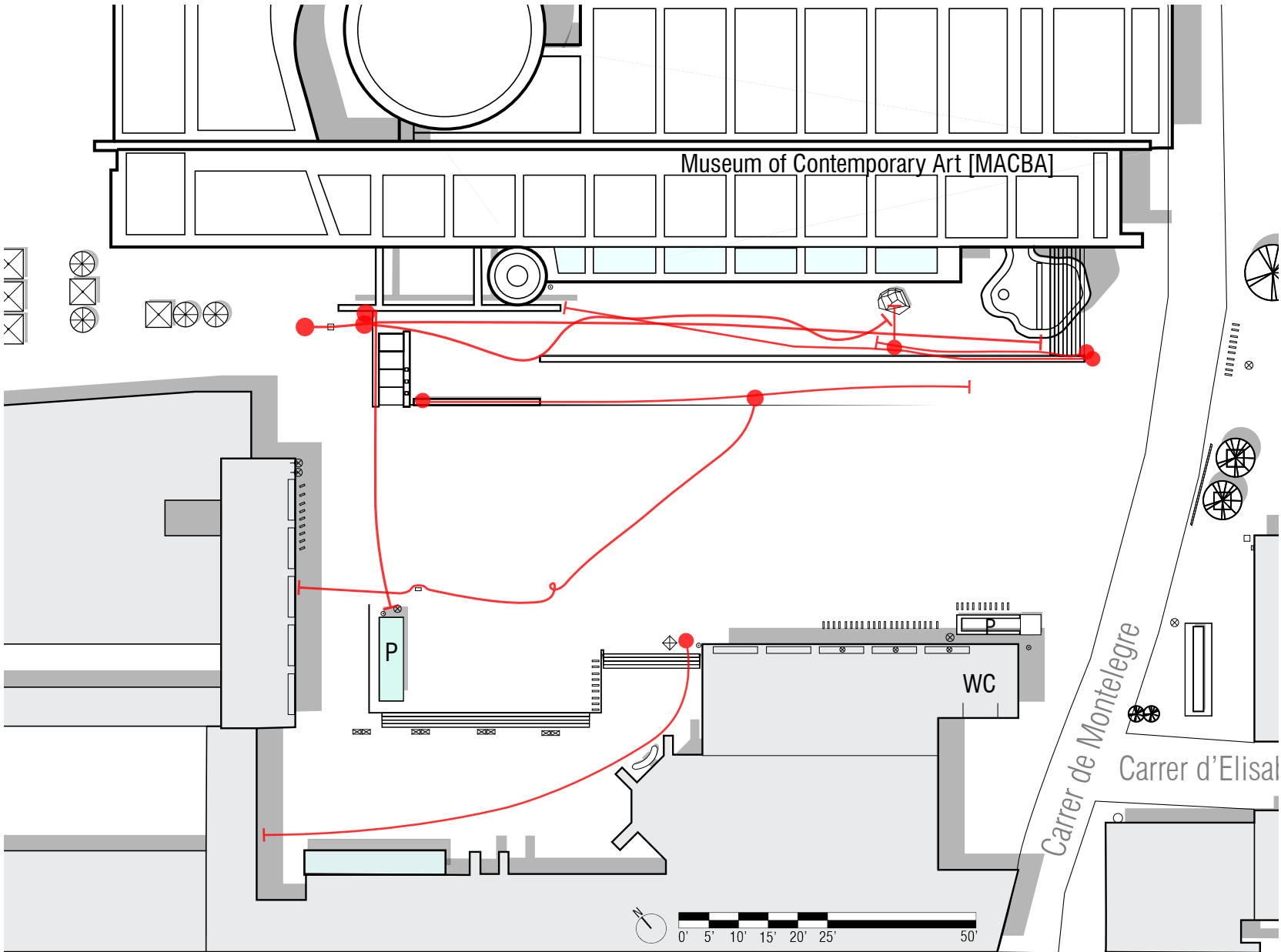
NOTATION READING EXAMPLES:



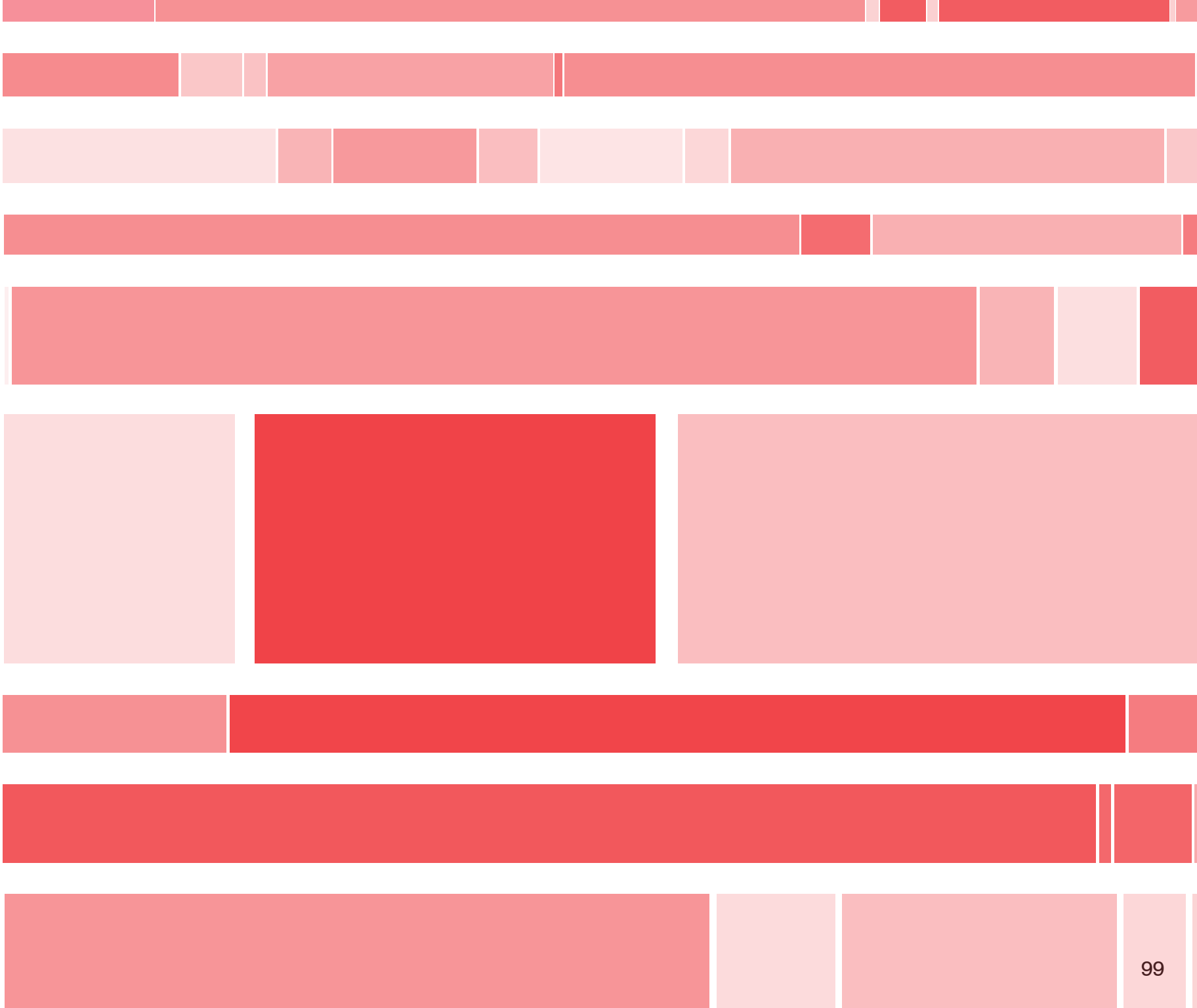
SCORE | RAMP USAGE







# SCORING LINES





# SCORING LINES

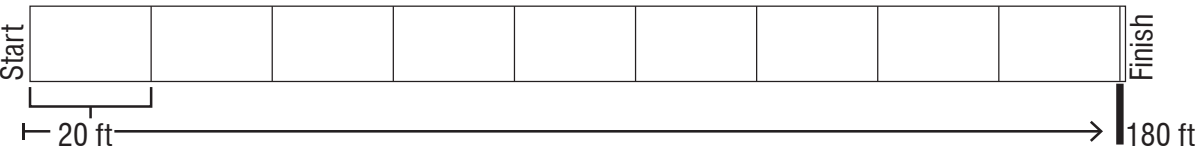
## QUANTITATIVE SCORES

Velocity



5 ft/s 10 ft/s 15 ft/s 20 ft/s 25 ft/s 30 ft/s

## Horizontal Distance



## Section Cut of Path of Landscape



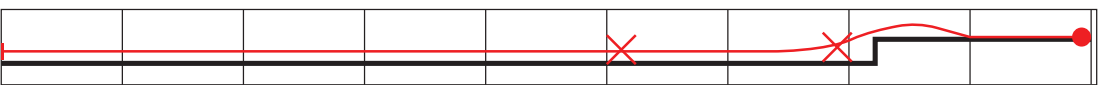
## Plan View Path of Skateboarder



## Plan View Path of Skateboarder "Pulled into a Line"



## Path of Skateboarder + Section Cut By Their Path



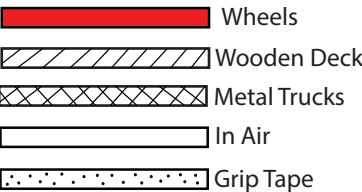
## Adding Material Interaction [see key "Part of Board Contacting Surface"]



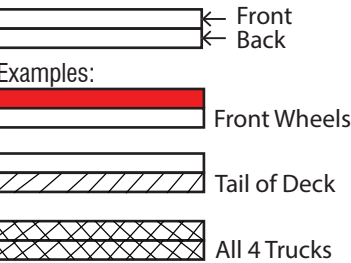
## THE LINE

A skateboarder's line reveals new possibilities of flow through the landscape. Each score will illustrate the section that is cut by the skateboarders' path, the height of the board itself, the material interaction between board part and the granite forms [or cement wall] and the velocity at that given section of the line. The qualitative score illustrates the expressive qualities that the quantitative score lacks. Together, the whole of the line can be analyzed at once.

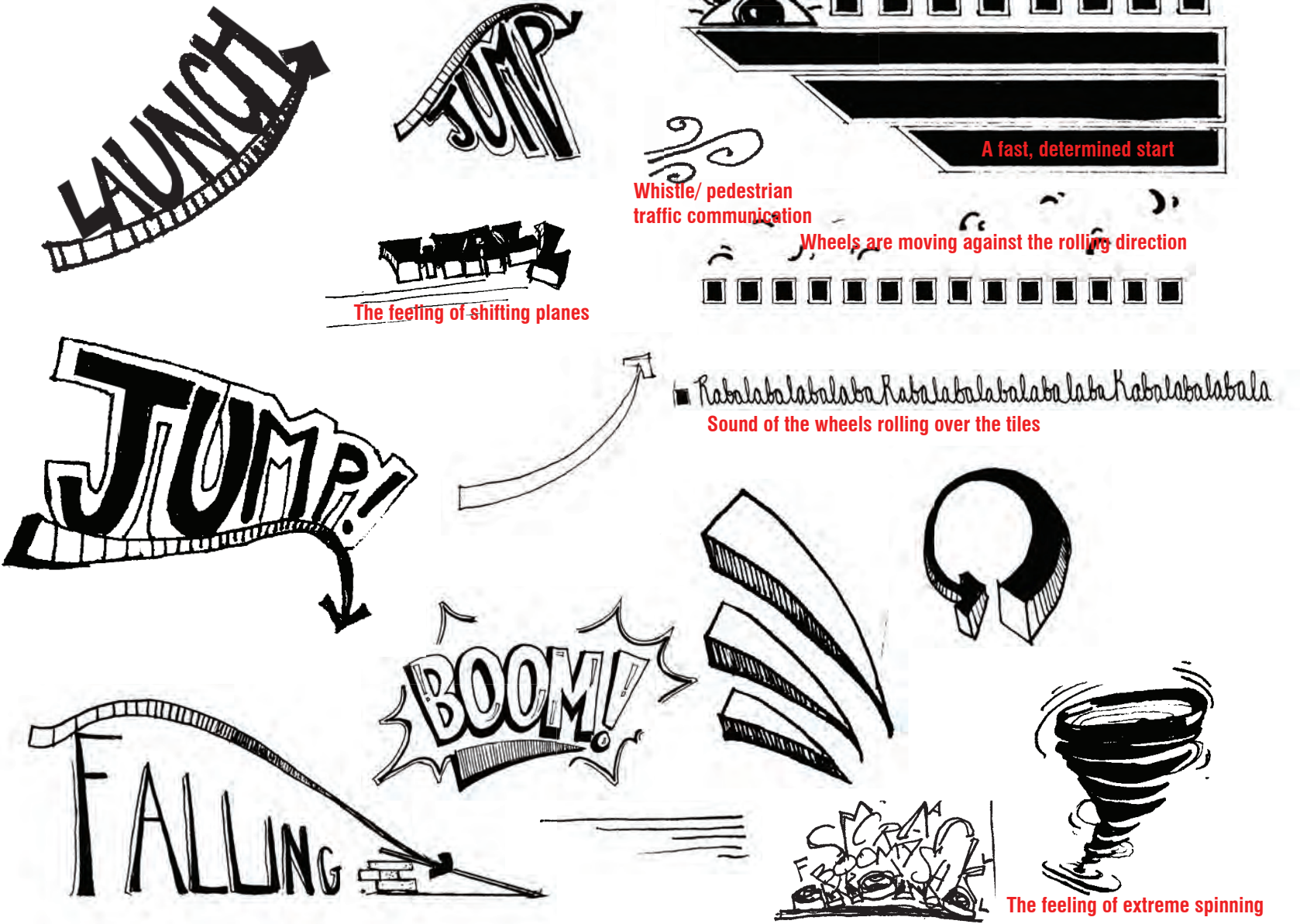
## Part of Board Contacting Surface



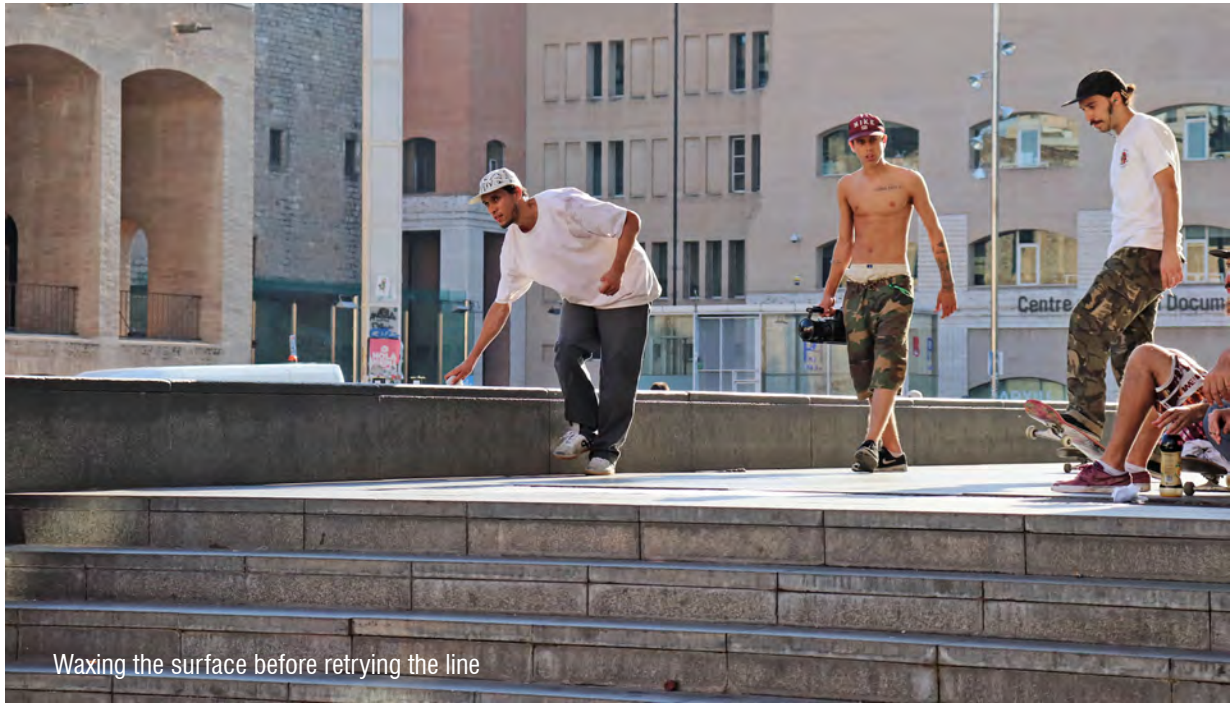
## What Section of the Board?



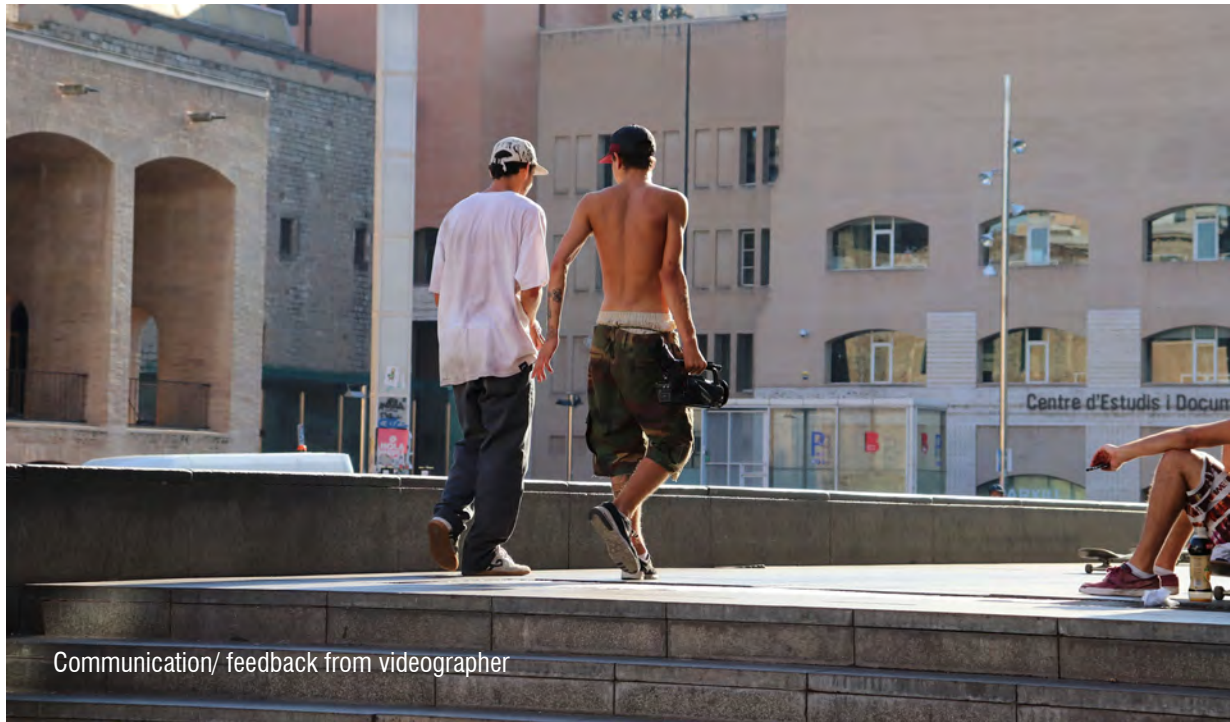
## QUALITATIVE SCORES







Waxing the surface before retrying the line

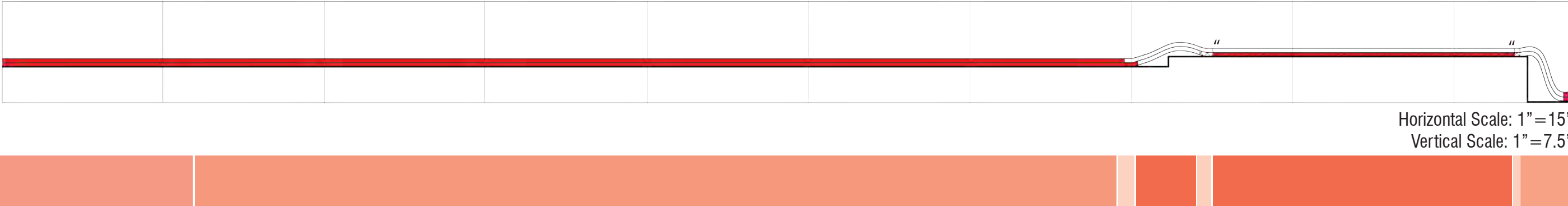


Communication/ feedback from videographer



OVER THE LEDGE



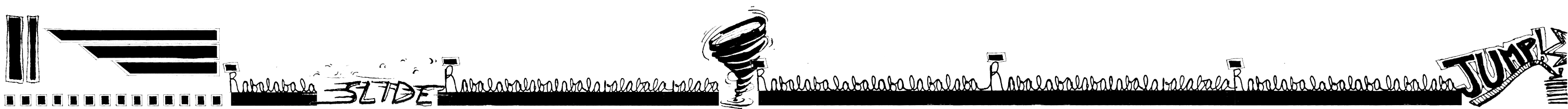
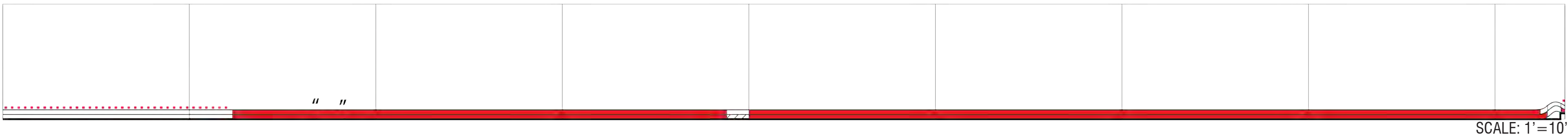


IMPORTANT FACTORS

This particular line was repeated for about 1 hour. It was once of the rare incidents where I actually saw a negative skateboarder-pedestrian interaction during my time at the MACBA. During one of his attempts, a lady had walked under the 5’ seat wall’s end right as he was flying over the edge. Luckily, nobody was hurt as he had enough speed to jump over her, but the woman was extremely unhappy. The skateboarder apologized and she did not accept, and he spiraled into anger.

This situation emphasized the importance of communication, as seen in other runs and sharing of space at the MACBA. For example, when on the upper plaza, if two people begin to head out at conflicting times, sometimes they do “rock paper scissors” to redetermine the cycle. Or, as seen in the line, “Need for Speed,” communication tools such as look-out people, whistling, and hand gestures are used to signal “in the clear” if the distance being traveled is too far to assess the whole line.





IMPORTANT FACTORS

This line was unique as it featured more fluid, dance-like tricks rather than tricks leaving the ground. The speeds during this route were varying, going from fast spins to regaining speed, and speed to a sudden power slide. He used the drainage grate as a landmark for his goal power slide position, which was a rare use of this often board remedied street element.

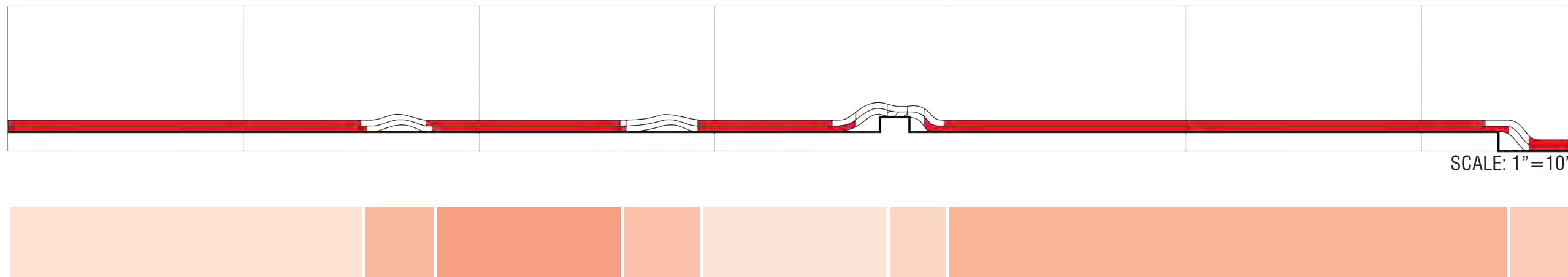




## GROUND TRICKS

In addition to the skateboarders' line, the videographer often have their own. Pictured left is Christina Constantino filming our friend Felipé on a line that would be repeated and tweaked for about 40 minutes. The videographer/ skateboarder relationship is important for producing footage that can be used for media and to critique one's performance.





### IMPORTANT FACTORS

This line occurred during the same day as the lines, “Need for Speed” and “Wall-Ride.” During this 1.5 hour session, the three skateboarders [and Christina Cosntantino filming on board] created a hierarchy for using the ledge [#24]. N.F.S. would have first priority since his was the most dangerous, and “Ground Trick” second during the time that N.F.S. would skate back to his starting point and recuperate. This is also an excellent example of filming- Christina and I were lucky enough to befriend this skateboarder, who was willing to teach about filming and allow me to photograph his lines.





# GOING THE DISTANCE



## IMPORTANT FACTORS

This skateboarder frequents the MACBA often and makes the landscape *work for him*. From using a pocket knife to cut away trim between seat wall blocks to smoothing his line to waxing the entire surface of the front seat wall, he puts the material interaction between board and granite to the test. Here, he slides the entire distance of the front seat wall with the wheels traveling against the intuitive rolling direction.



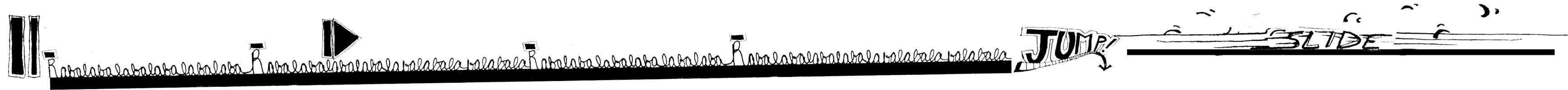
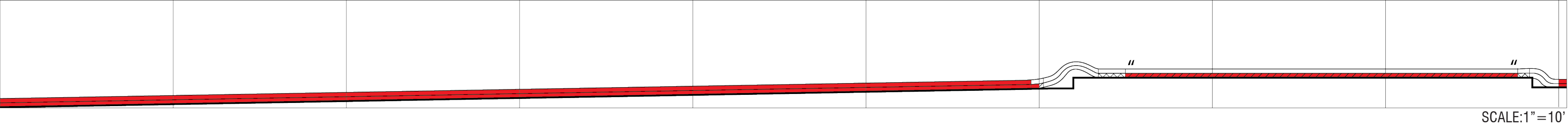


9

6

10

GOING THE DISTANCE

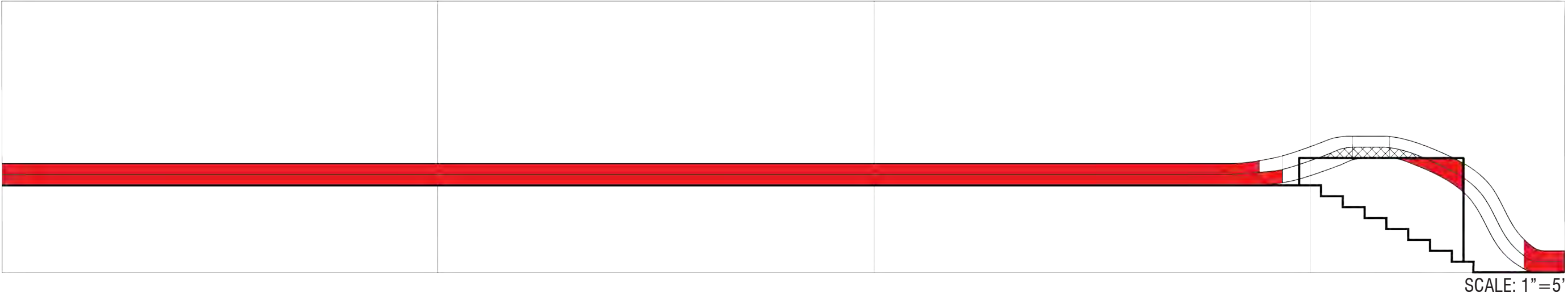




# LEDGE TO WALL-RIDE







IMPORTANT FACTORS

This skateboarder illustrates a transition of form use within a short amount of time. The granite seat wall is both used as a surface to grind and a wall ride. This line attracted a crowd of pedestrians on the other side of the road.





# THE NEED FOR SPEED

This skateboarder was the definition of a performer. I watched him attempt this line on two separate days, each for about a hour at a time. On both occasions, he attracted large crowds of pedestrians and nearly every skateboarder stopped to watch. With two sets of cameras, a person to redirect people leaving the museum exhibits, and a whistling code to ensure all is clear, this skateboarder launched himself over the ledge [#24] at high speeds intending to land on the sewage grate that he had elevated with loose blocks. On the first occasion, the restaurants at the end were blocked off by a wall of skateboarders so the people dining could be [somewhat] safer. The command the skateboarders have over delegation and use of space is profound [and seemingly encouraged].

Watching him was a show- there was drama and comedy as he screamed on the ground after his intense collisions during his first 15 or so attempts. During the second occasion I saw him work on this line [this is the session documented on the next page] the restaurants were still closed and the chairs were stacked high. To release his frustration he climbed the chair stack and screamed. This skateboarder externalized the frustration of needing to perfect a line while getting injured in the process, but not being able to letting it interfere with a day's goal. This is an example of the recreation/ productivity complex skateboarders poses.

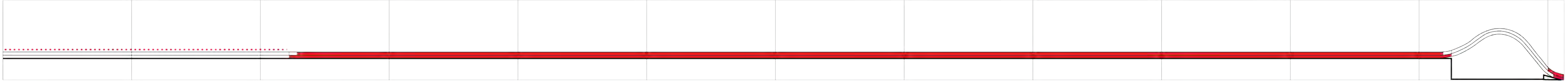






**ADDITIONAL INFORMATION:**  
The skateboarder's team helps with crowd organization, clearing pathways, landscape adjustments, and getting the perfect shot. Every line is filmed with concentration so that his efforts are not wasted.



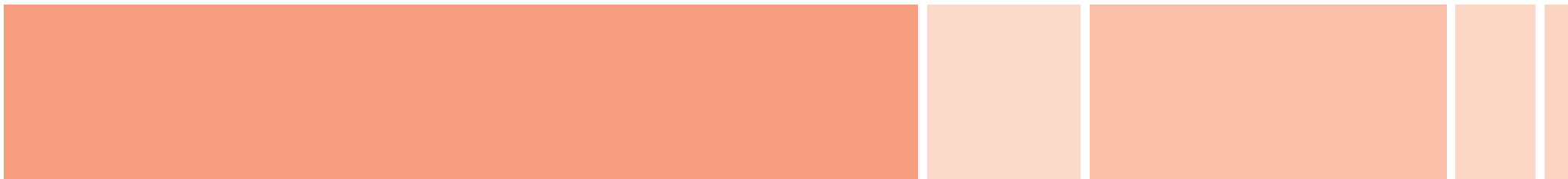
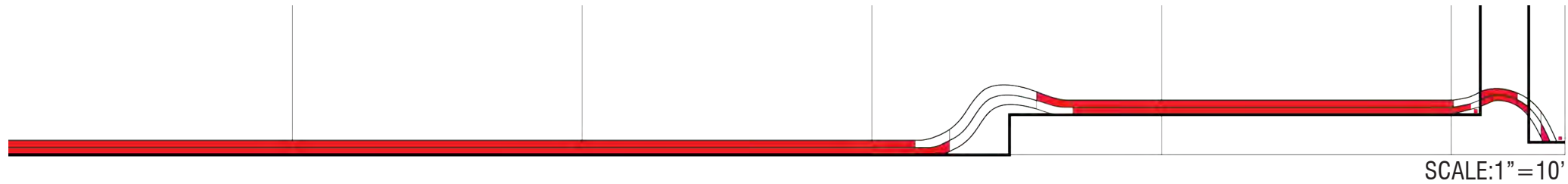


Horizontal Scale: 1"=15'  
Vertical Scale: 1"=7.5'



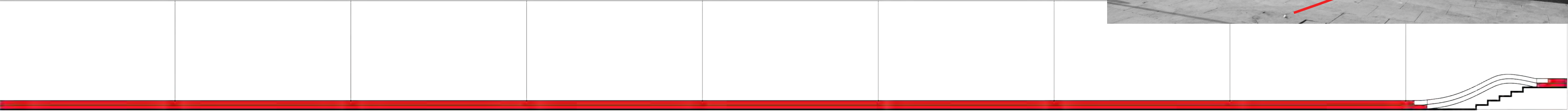


11 — 24 — 21 — 11 WALL RIDE

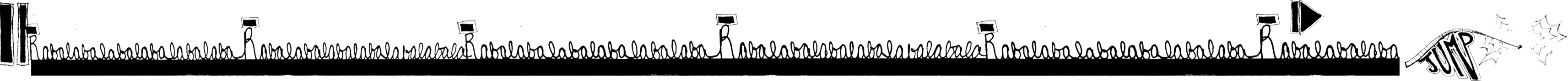


WALL RIDE

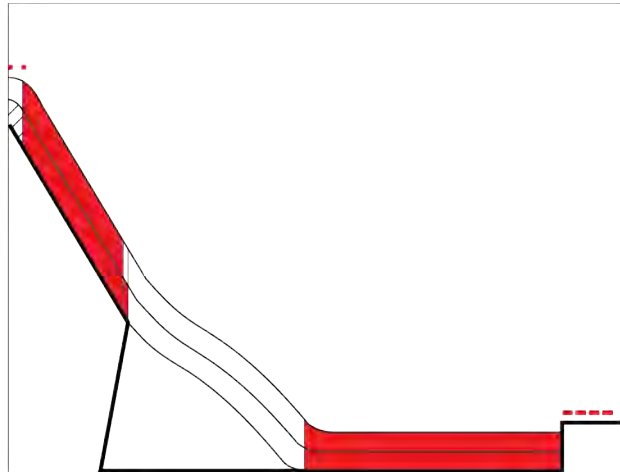




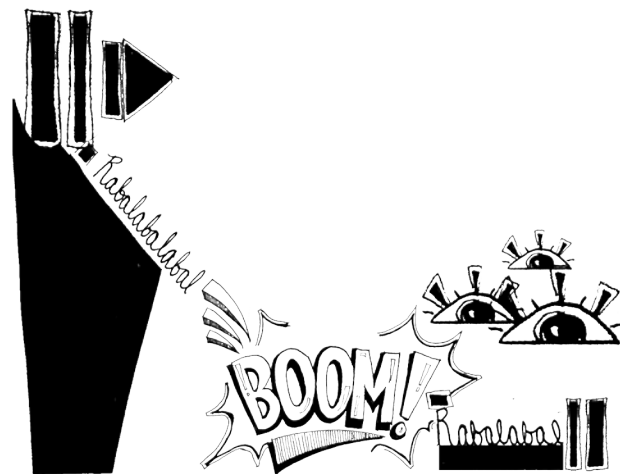
SCALE:1"=10'







SCALE: 1"=5'

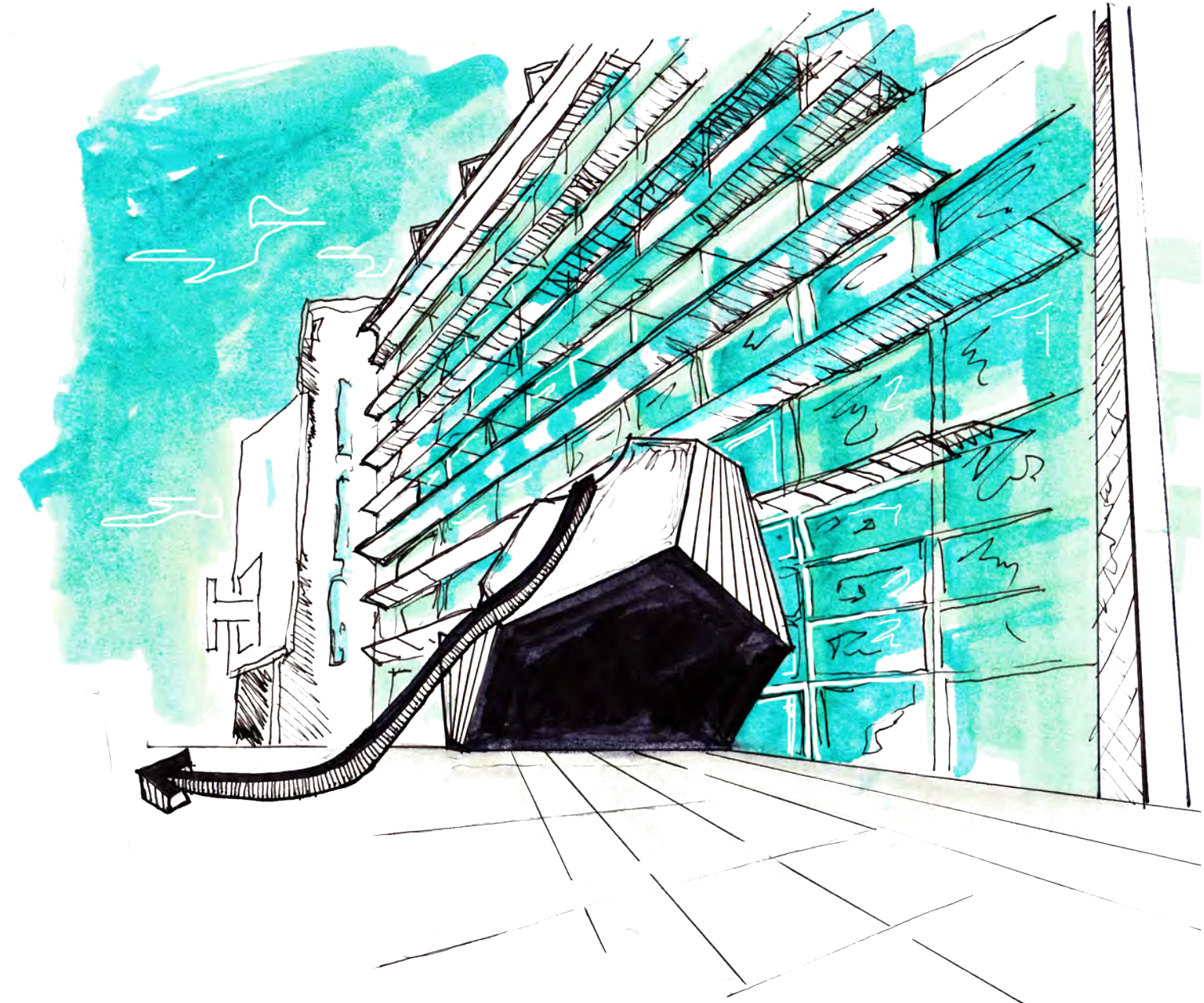


### IMPORTANT FACTORS

This sculpture is most often used as a starting point for those looping the upper plaza for ground tricks and as a shelf for water bottles. Marks along the bottom indicate that its angles are used for a unique wall-ride, as well. In my first weeks at the MACBA, the sculpture had graffiti on some of its surfaces, which was painted over during the last half of my time in Barcelona. Maintenance regularly keeps up with restoring this space back to its original self.



Markings from using the sculpture as a wall-ride



Sketch from Project Notebook of the Sculpture Drop-In line

## SCULPTURE DROP-IN





# EPILOGUE: CONCLUSIONS



### CONCLUSIONS

This study aimed to uncover, with visual notation, the productive potential of the MACBA through the rhythms and movements of skateboarders. Since it was meant to exploit potential- just as the skateboarders do for our public spaces- the conclusion is simply a better understanding rather than a single answer. However, the most difficult part of this study was the number of sub-topics I had the option of including. Although my main interest resides with using the method of scoring to better understand movement in design and studying the rhythmanalysis of the skateboarders, this study could be followed up with several more subjects, such as the large gender gap in the skateboarding scene and a more in-depth analysis of the film culture associated with it.

As an enthusiast of the arts- I remained fully enthralled with the movements of skateboarders as a performance art riddled with drama, risk, appropriation of space, and endless creativity throughout my study. I believe there are many more chapters that could follow this book, and am pleased with what I was able to contribute by studying the complex culture and movements of Barcelona’s skateboarders.

### ACKNOWLEDGEMENTS

I would like to thank the skateboarders of Barcelona for allowing me to speak with them and for asking what I was studying out of sincerity and curiosity instead of pushing me away. I would especially like to thank Christina Constantino, who also studied the MACBA, and accompanied me on several occasions and helped facilitate friendships and conversations that added to this study. With that, I would also like to thank the two most contributing friends we made at the MACBA, Felipe and Rafael, who allowed us to video tape, photograph, ask questions, and gave the skateboarding community the “okay” on our routine presence, leading to more conversations.

I would also like to thank my advising professor, Anthony Miller, for facilitating and evolving this project through meetings and conversations, and for being open and interested in my fascination with skateboarding and scoring, and for pitching Barcelona as a study site, which ended up being the perfect city for this study. And, one last thankyou to my off-campus group: Kaitlin Campbell, Keenan Gardner, Andrew Walck, Christina Constantino, and Scott Pryzbyla, for the endless idea exchanges and laughs when most needed.



### REFERENCES

Adie, Nan. “Barcelona Skateboarding.” The Mecca of Skateboarding, Skateboardhere, [www.skateboardhere.com/barcelona-skateboarding.html](http://www.skateboardhere.com/barcelona-skateboarding.html).

“Architecture and Spaces.” MACBA: Museu d’Art Contemporani de Barcelona, [www.macba.cat/en/architecture](http://www.macba.cat/en/architecture).

“Barcelona’s Medieval Wall.” MUHBA, Ajuntament De Barcelona, [ajuntament.barcelona.cat/museuhistoria/en/barcelonas-medieval-wall](http://ajuntament.barcelona.cat/museuhistoria/en/barcelonas-medieval-wall).

Borden, Iain. Skateboarding, space and the city: architecture, the body and performative critique. Berg, 2001.

“El Raval, Barcelona’s Gentrifying Neighborhood.” Context Travel Blog, 31 Aug. 2017, [blog.contexttravel.com/uncovering-el-raval-barcelonas-gentrifying-neighborhood/](http://blog.contexttravel.com/uncovering-el-raval-barcelonas-gentrifying-neighborhood/).

“El Raval.” Geography Field Work, Barcelona Field Studies Centre, 17 Oct. 2017, [geographyfieldwork.com/ElRaval.htm](http://geographyfieldwork.com/ElRaval.htm).

Fava, Nadia. Tourism and the city image: the Barcelona Olympic Case. Universitat de Girona, Spain, 2012, [upcommons.upc.edu/bitstream/handle/2099/12154/C\\_114\\_3.pdf](http://upcommons.upc.edu/bitstream/handle/2099/12154/C_114_3.pdf).

Fblishen/. “Barcelona Skate Map.” Barcelona Skate Spots. September 10, 2011. Accessed December 09, 2017. <https://barcelonaskatespots.wordpress.com/skate-map/>.

Gurteen, Sally. “El Raval, Barcelona « Homage to BCN.” Homage to BCN, 28 July 2017, [homagetobcn.com/el-raval-barcelona/](http://homagetobcn.com/el-raval-barcelona/).

Halprin, Lawrence, et al. The RSVP cycles: creative processes in the human environment. Braziller, 1981.

Lefebvre, Henry. Rhythmanalysys: Space, Time and Everyday Life. Editions Syllepse, 1992.

Miranda, Carolina A. “The rise and spectacular fall of Venice Beach’s Pacific Ocean Park.” Los Angeles Times, Los Angeles Times, 28 July 2014, [www.latimes.com/entertainment/arts/miranda/la-et-cam-venice-beach-new-book-rise-and-fall-pacific-ocean-park-20140727-column.html](http://www.latimes.com/entertainment/arts/miranda/la-et-cam-venice-beach-new-book-rise-and-fall-pacific-ocean-park-20140727-column.html).

Norton, Andrew. “In and Out of LOVE.” 99% Invisible, 99pi, 23 Jan. 2013, [99percentinvisible.org/episode/episode-71-in-and-out-of-love/](http://99percentinvisible.org/episode/episode-71-in-and-out-of-love/).

Peralta, Stacy, director. Dogtown and Z-Boys. Sony Pictures Classics, 2001.

Riding, Alan. “A Modern ‘Pearl’ Inside Old Barcelona.” The New York Times, The New York Times, 9 May 1995, [www.nytimes.com/1995/05/10/arts/a-modern-pearl-inside-old-barcelona.html](http://www.nytimes.com/1995/05/10/arts/a-modern-pearl-inside-old-barcelona.html).

Skatemag. “The Evolution Of Skateboarding – A History From Sidewalk Surfing To Superstardom.” Skateboarding Magazine, Skateboarding Magazine, 5 Mar. 2013, [www.skateboardingmagazine.com/the-evolution-of-skateboarding-a-history-from-sidewalk-surfing-to-superstardom/](http://www.skateboardingmagazine.com/the-evolution-of-skateboarding-a-history-from-sidewalk-surfing-to-superstardom/).

The Editors of Encyclopædia Britannica. “Richard Meier.” Encyclopædia Britannica, Encyclopædia Britannica, inc., 24 Mar. 2017, [www.britannica.com/biography/Richard-Meier](http://www.britannica.com/biography/Richard-Meier).

Trufelman, Avery. “The Pool and the Stream.” 99% Invisible, Avery Trufelm, 4 July 2017, [99percentinvisible.org/episode/the-pool-and-the-stream/](http://99percentinvisible.org/episode/the-pool-and-the-stream/).

Tschumi, Bernard. Manhattan transcripts. Academy Editions, 1995.

“Yearly Sun Graph for Barcelona.” Timeanddate.com, [www.timeanddate.com/sun/spain/barcelona](http://www.timeanddate.com/sun/spain/barcelona).

“6 Ways the 1992 Olympics Transformed Barcelona.” Barcelona-Metropolitan.com, 22 Aug. 2016, [www.barcelona-metropolitan.com/features/6-ways-the-1992-olympics-transformed-barcelon/](http://www.barcelona-metropolitan.com/features/6-ways-the-1992-olympics-transformed-barcelon/).





# [UNLIMITED]

Carly E. Benson  
SUNY-ESF, Off Campus 2017  
Barcelona, Spain  
Professor Anthony Miller  
Main Study | Unlimited



